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AMERICA'S CUP PIRATES

How billionaire Larry Ellison is trying to seize 35 acres of prime waterfront land for his own shadowy corporation. A swashbuckling San Francisco tale. By Rebecca Bowe P12

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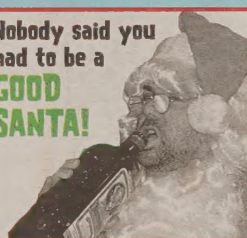
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With the nation's ongoing war efforts at full throttle, the contradictions between public rationales and hidden goals cannot stand the light of day.

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

The New York Times, the old established voice of the liberal media elite, ran a piece on Sunday looking for answers to the nation's persistent economic crisis. Reporter David Segal interviewed prominent economists on the left and right — the likes of John H. Cochrane at the University of Chicago, James K. Galbraith at the University of Texas, even Gar Alperowitz at the University of Maryland, who's kind of (God help us) a socialist.

The right-wingers talked about the need to cut government, the left-wingers talked about community co-ops and green technology, and all sides agreed that the situation was dire and would probably get worse. But nobody even mentioned wealth inequality.

It's kind of mind-boggling. It's as if the entire subject is off the table, taboo, something that doesn't get discussed in the company of polite economists. And that's just crazy.

Look: the 400 richest Americans today have combined assets of about \$1.5 trillion. Raise that number to 5,000 and you can about double the total wealth. This is a very rich country; our prospects aren't bleak at all. With a bit of enlightened public policy, we could profoundly improve the economic situation in just a few months.

I have no PhD. I barely escaped Wesleyan University with an economics degree in 1980, squeaking out a D in my last class by promising the (very conservative) professor that if he failed me, I'd be back next year. But it doesn't take econometric wizardry to add up the figures. They go like this: A one-time 20 percent wealth tax on the 5,000 richest Americans — including many people who have pledged to give away half their wealth anyway — would generate about \$600 billion. Nobody would miss any meals; no families would lose their homes, or even their second or third homes, or their personal jets. Expand the pool a little and you could easily reach \$1 trillion.

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



The America's Cup rip-off

EDITORIAL Gigantic international sporting events tend to be great fun for the people who attend. They make great promotional videos for the host city. They can generate big revenue and profits for some private businesses.

But when the party's over and the bills come due, these extravaganzas aren't always a boon to the municipal treasury. And at a time when San Francisco can't afford to pay for teachers and nurses and recreation directors, the supervisors ought to be giving much greater scrutiny to the deal that could bring the America's Cup yacht races to the bay.

In 2009, as the city of Chicago was preparing an unsuccessful bid for the 2016 Olympics, the Chicago Tribune took a look at what the 1996 games had meant to another U.S. city, Atlanta. The Trib's conclusion: lots of private outfits and big institutions did well — the Atlanta Braves got a new baseball stadium and the Georgia Institute of Technology got a new swimming and diving center

— but the city itself didn't get much money at all.

That's exactly the way the deal that Mayor Gavin Newsom negotiated with Larry Ellison, the multi-billionaire database mogul and yachtsman, is shaping up. A shadowy new corporation controlled by Ellison would get control of more than 30 acres of prime waterfront land worth hundreds of millions of dollars. The city could lose \$42 million, and possibly as much as \$128 million.

We don't dispute the huge economic impact of holding an event that could attract more than 1 million visitors to the Bay Area. Those people will spend money in bars, restaurants, shops, and hotels. The waterfront improvements and increased tourism will create, according to economic reports, 8,840 jobs.

But as the Board of Supervisors budget analyst points out, those are not permanent, full-time jobs; much of the increased employment needs would be met by increased productivity (bartenders and waiters

handling more customers than usual), overtime, and temporary jobs. And again: Most of the benefits will go to the private businesses in the tourist industry. The city's increased tax revenue won't be nearly enough to cover the expenses. Even if the America's Cup group raises \$32 million — and that's not guaranteed in the deal — the city would still be down \$10 million.

So in effect, San Francisco is preparing to spend \$42 million of taxpayer money (and to forego as much as \$86 million more by giving away waterfront land that could be developed) to benefit the sixth-richest person in the world, a new company he's going to create and control, and the tourist-related businesses in town.

Oh, and to make it even juicier: the city is promising to seek state approval for Ellison to build condos or a hotel on the waterfront — something nobody else can legally do.

This doesn't strike us as a terribly good deal.

CONTINUES ON PAGE 6 »

WikiLeaks: demystifying diplomacy

By Norman Solomon

OPINION Compared to the kind of secret cables that WikiLeaks just shared with the world, everyday public statements from government officials are exercises in make-believe.

In a democracy, people have a right to know what their government is actually doing. In a pseudo-democracy, a bunch of fairy tales from high places will do the trick.

Diplomatic facades routinely masquerade as realities. But sometimes the mask slips — for all the world to see — and that's what just happened with the humongous leak of State Department cables.

"Every government is run by liars," independent journalist I.F. Stone observed, "and nothing they say should be believed." The extent and gravity of the lying varies from one government to another — but no pronouncements from world capitals should be taken on faith.

By its own account, the U.S. government has been at war for more than nine years now and there's no end in sight. Like the Pentagon, the State Department is serving the overall priorities of the warfare state. The nation's military and diplomacy are moving parts of the same vast war machinery.

Such a contraption requires a muscular bodyguard of partial truths, deceptions, and outright lies. With the nation's ongoing war efforts at full throttle, the contradictions between public rationales and hidden goals — or between lofty rhetoric and grisly human consequences — cannot stand the light of day.

Details of Washington's transactional alliances with murderous dictators, corrupt tyrants, warlords, and drug traffickers are among its most closely guarded quasi-secrets. Most media accounts can be blown off by officialdom, but smoking-gun diplomatic cables are harder to ignore.

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EDITOR'S NOTES

CONT>

With that money, you could immediately create 7 million jobs (at an average of \$50,000 a year) and fund them for three years. That would cut the unemployment rate in half. What would those people do? Plenty. They could rebuild the country's roads and highways and bridges, and build high-speed rail systems, and work in health care clinics, and teach art and music and writing, and clean up environmental messes ... there's loads of work in this country. And even with a modest estimate of the economic multiplier, those 7 million public sector jobs would create another 3 million private sector jobs, and all of a sudden, the country's booming again. And a lot of those people who were hired by the government could now transition to private business. (And those very rich people would do well in the boom, as they always do, and might even make most of their money back.)

Raise taxes on the top 5 percent of the nation's wage earners and corporations and you would generate enough money to keep the program going until the private economy could pick up the slack. Then eliminate the Social Security tax on the first \$25,000 of income and expand it to cover all income up to \$250,000 and suddenly — a huge incentive for small businesses to hire new workers and a stable retirement system for the next two generations.

It's not that hard. It's not a socialist revolution. Nobody really gets hurt, and a lot of people benefit. I mean, it seems to me that it ought to be part of the discussion. Maybe that's why I was such a lousy economics student. **SFBG**

AMERICA'S CUP

CONT>

It looks worse when you consider how the negotiations proceeded: The mayor and other city officials insisted they were scrambling to give Ellison everything he wanted to make sure that San Francisco beat out two other competitors. But as Rebecca Bowe reports on page 12, there were no other formal bids; Ellison's team, based at the Golden Gate Yacht Club, was only negotiating with one city, San Francisco.

There are alternative proposals. The Telegraph Hill Dwellers Association wants to see the race complex moved from the Central Waterfront to the Northern Waterfront, and there may be ways of saving money. And Sup. Ross

Mirkarimi points out that if Ellison wins the races in 2013 and comes back again the next time around, San Francisco could become what Newport, R.I., once was: a repeat host to an event that will bring more and more benefits as time goes on. That, however, involves a number of risks and variables that are far from certain at this point.

We'd like to know a lot more about what Ellison's development plans are. We'd like to know who, exactly, will be running his new corporation that will get development rights for a couple of nice waterfront parcels.

But before the supervisors sign off on any deal, they need to set a bottom line: this can't cost the city any net revenue. The San Francisco city treasury and local taxpayers shouldn't be subsidizing an event created by and for the very wealthy. **SFBG**

WIKILEAKS

CONT>

With its massive and unending reliance on military force — with a result of more and more carnage, leaving behind immense grief and rage in Afghanistan, Pakistan, and elsewhere — the U.S. government has colossal gaps to bridge between its public relations storylines and its war-making realities.

The same government that devotes tremendous resources to inflicting military violence abroad must tout its humane bona fides and laudable priorities to the folks back home. But that essential public relations task becomes more difficult when official documents to the contrary keep leaking.

No government wants to face documentation of actual policies, goals, and priorities that directly contradict its public claims of virtue. In societies with democratic freedoms, the governments that have the most to fear from such disclosures are the ones that have been doing the most lying to their own people.

The recent mega-leaks are especially jarring because of the extreme contrasts between the U.S. government's public pretenses and real-life actions. But the standard official response is to blame the leaking messengers.

What kind of "national security" can be built on duplicity from a government that is discredited and refuted by its own documents? **SFBG**

Norman Solomon is co-chair of the Healthcare Not Warfare campaign, launched by Progressive Democrats of America.

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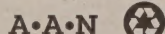
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By Steven T. Jones
steve@sfbg.com

The Board of Supervisors has unanimously adopted a set of procedures for choosing a new mayor to replace Gavin Newsom when he becomes California's lieutenant governor on Jan. 3. The board is scheduled to formally begin the mayoral selection process Dec. 7 with a discussion of what people want in a new mayor and perhaps even the first votes on nominees for the office.

If the process of approving a process was any indicator, choosing a new mayor won't be easy. Just sorting out how supervisors will vote on nominees, which the board spent hours doing Nov. 23, illustrated the complex political dynamics and potential for parliamentary gamesmanship at play on a body with a deep ideological divide.

Progressives are on the dominant side of that divide, with Sups. John Avalos, David Campos, David Chiu, Chris Daly, Eric Mar, and Ross Mirkarimi sticking together on a pair of 6-5 procedural votes that sought to dilute their voting power, an effort led by Sup. Sean Elsbernd and supported by his moderate colleagues.

Both sides accused the other of playing games with this all-important process, but the greatest complicating factor seems to be the California Political Reform Act and related conflict-of-interests case law. Because the mayor is paid more than supervisors, board members are barred from doing anything to influence the process to become the new mayor.

That means they can't publicly voice a desire to become mayor or lobby colleagues for votes. And once supervisors have been

nominated to be mayor and they accept that nomination, they must immediately leave the room and be sequestered incommunicado until they decide to withdraw their nominations and participate in the process, after which they may not be renominated.

But the newly adopted details of exactly how that process plays out — including when the vote is called on each nominee, how it is taken, and in what order — will determine if any nominees can get the six votes they need to serve as mayor for the final year of Newsom's term.

If the current board can't do it, then the newly elected board — which has an ideological breakdown similar to the current board, but with slightly different personal relationships and alliances — will take up the matter when it is sworn in on Jan. 11. And that board's challenge won't be any easier.

Board of Supervisors Clerk Angela Calvillo and the Santa Clara County Counsel's Office (legal counsel in the matter after our own City Attorney's Office recused itself, largely because City Attorney Dennis Herrera wants to be mayor) proposed procedures whereby all nominees leave the room while the remaining supervisors vote.

But as Daly noted, clearing several supervisors from the room would make it unlikely that those remaining could come up with six votes for anyone. He also said the system would deny too many San Franciscans of a representative in this important decision and allow sabotage by just a few moderate supervisors, who could vote with a majority of supervisors present to adjourn the meeting in order to push the decision back to the next board.



Room 200 in City Hall, the Mayor's Office, is flanked by the busts of assassinated Mayor George Moscone and his successor, Dianne Feinstein, a supervisor whom six members of the Board of Supervisors voted to elevate.

GUARDIAN PHOTO BY BEN HOPFER

"The process before us is flawed," Daly said. So Daly sought to have the board vote on every nomination as it comes up, but Elsbernd argued that under *Robert's Rules of Order*, nominations don't automatically close like that and to modify a board rule that contradicts *Robert's Rules* requires a supermajority of eight votes. Calvillo, who serves as the parliamentarian, agreed with that interpretation and Chiu (who serves as chair and is the final word on such questions) ruled that a supermajority was required.

Although some of his progressive colleagues privately grumbled about a ruling that ultimately hurt the progressives' preferred system, Chiu later told the Guardian, "I gotta play umpire as I see the rules ... We need to ensure the process and how we arrive at a process is fair and transparent."

Nonetheless, Chiu voted with the progressives on the rule change, which failed on a 6-5

vote. But Daly noted that supervisors may still refuse nominations and remain voting until they are ready to be considered themselves, which could practically have the same effect as the rejected rule change. "If we think that's a better way to do it, we can do it. But we don't need to fall into the trap and subterfuge of our opponents," Daly told his colleagues.

Elsbernd then moved to approve the process as developed by Calvillo, but Daly instead made a motion to amend the process by incorporating some elements on his plan that don't require a supermajority. After a short recess to clarify the motion, the next battleground was over the question of how nominees would be voted on.

Calvillo and Elsbernd preferred a system whereby supervisors would vote on the group of nominees all at once, but Daly argued that would dilute the vote and make it difficult to

CONTINUES ON PAGE 10 »

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"I would like to see a mayor who works with the Board of Supervisors."

Sup. Chris Daly

LAWSUIT UPDATE 10

DREAM ACT 11

AMERICA'S CUP 12

ALERTS

By Steven T. Jones
and Nicole Dial
news@sfbg.com

WEDNESDAY, DEC. 1

Local hiring hearing
Sup. John Avalos' San Francisco Local Hiring Policy for Construction ordinance, which mandates that construction projects that get city money hire more San Franciscans, has its first hearing and vote before the Board of Supervisors Budget and Finance Committee.
Noon, free
City Hall Room 250
1 Dr. Carlton B. Goodlett Place, SF
554-7723

FRIDAY, DEC. 3

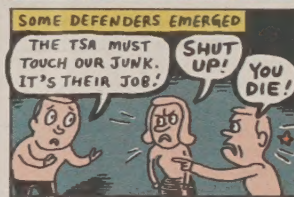
Young Workers art auction
Young Workers organized, the SF-based advocacy organization behind mandatory paid sick days and other progressive reforms, is hosting an art auction and fundraiser. This event features speakers, dancing, food and drinks, a raffle, and a silent art auction.
7-11 p.m. \$10-\$25 suggested donation
Mission Cultural Center for Latino Arts
2868 Mission Street
www.youngworkersunited.org

AK Press Holiday Sale
Buy independent books, zines, and anarchist lit to your heart's content at this holiday sale, which offers books as low as \$1 and a discount on everything. Drop into this warehouse, located minutes away from the 19th Street BART Station.
4-10 p.m., free
AK Press Warehouse
674-A 23rd St., Oakl.
510-208-1700

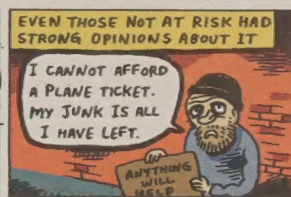
SATURDAY, DEC. 4

SantaCon
How could thousands of Santas be wrong? Come find out how wrong — oh, so very wrong — this annual flashmob bar crawl can be. In the last several years, SantaCon has grown from dozens to hundreds to thousands of people dressed as Santa Claus, sexy elves, and all manner of XXXmas characters (so many that it's now broken down

TROUBLETOWN



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into several groups that try to converge a few times during the long, sloppy afternoon).
Noon, free
Throughout SF and the East Bay
Check online for meet-up locations
www.santaconsanfrancisco.org
www.santacon.info/San_Francisco-CA

Sea Watch for Endangered Sea Creatures

Come down and search for sea creatures like the humpback whale, stellar sea lion, and southern sea otters while enjoying the views from Fort Funston. This event is part of the Golden Gate National Parks Endangered Species Big Year, which seeks to help save the parks' endangered species.
9-11 a.m., free
RSVP required
Fort Funston Observation Deck,

Skyline Blvd., SF
415-349-5787

Wavy Gravy and his movie

Wavy Gravy is known as the emcee of the Woodstock festival, a hippie icon, activist, clown, and even a Ben & Jerry's ice cream flavor. Wavy Gravy and filmmakers have created a documentary of one man's quest to make the world a better place. Playing in theaters for one week only with a talk from Wavy Gravy and filmmakers on Dec. 4.
2, 4, 6, 8, and 10 p.m.
\$8 (before 6 p.m.) \$10 (general admission)
Landmark Shattuck Cinemas
2230 Shattuck, Berk.
(510) 464-5980

SUNDAY, DEC. 5

SFBC's Winterfest
The San Francisco Bicycle Coalition, the city's biggest grassroots advo-

cacy organization, holds its annual winter fundraiser and membership party. Come bid on bike-related art and merchandise, hear from leaders of the carfree movement, and party down with more than 1,000 of the tightest butts in town.
6-10:30 p.m.
\$15 for members, \$40 for non-members (includes one-year membership)
SOMArts Gallery
934 Brannan, SF
www.sfbike.org/winterfest

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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POLITICS

Hilary Clinton's response to WikiLeaks, the roots of the plastic bag ban, the state's latest plan to pull us out of recession — and why it's dumb

NOISE

Good for Jews = good for laughs, Deerhunter at the Great American Music Hall, live shots from Robyn, and more



PIXEL VISION

An interview with clown prince Wavy Gravy, the heavenly archives of Oddball Films, Fungus, and more



SEX SF

A UC Berkeley professor delves into erotic cinema with "Rites of Love and Math," plus this week's clothing-optional sex party planner

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Supes CONT.

discern which of the nominees could get to six votes (and conversely, which nominees couldn't and could thereby withdraw their nominations and participate in the process).

"It is not the only way to put together a process that relies on *Robert's Rules* and board rules," Daly noted, a point that was also confirmed at the meeting by Assistant Santa Clara County Counsel Orry Korb under questioning from Campos. "There are different ways to configure the nomination process," Korb said. "Legally, there is no prohibition against taking single nominations at a time."

So Daly made a motion to have each nominee in turn voted up or down by the voting board members, which required only a majority vote because it doesn't contradict *Robert's Rules of Order*. That motion was approved by the progressive supervisors on a 6-5 vote.

After the divisive procedural votes played out, Chiu stepped down from the podium and appealed for unity around the final set of procedures. He said that San Franciscans need to have confidence that the process is fair and accepted by all. So, he said, "It would be great if we have more than a 6-5 vote on this."

As the role call was taken, moderate Sup. Carmen Chu was the first to vote yes, and her colleagues followed suit on a 11-0 vote to

approve the process.

That unity isn't likely to last long as supervisors fill an office that wields far more power than any other in city government. But both sides voiced an appreciation for what a monumental task they're undertaking. "This is without a question the most important vote that any of us will take as a member of the Board of Supervisors and one that everyone is watching," Elsbernd said of choosing a new mayor.

Daly called for supervisors to open the Dec. 7 meeting with a discussion about what qualities they all want to see in a mayor. "We owe it to the public, we owe it to the city, to discuss it and have it out in the open," he said, going on to criticize the idea of a nonpolitical "caretaker mayor" and say, "I would like to see a mayor that works with the Board of Supervisors."

But as the parliamentary jousting between Daly and Elsbernd en route to a bare-bones set of procedures shows, such high-minded ideals are likely to be mixed with some tough political brawls, back room deals, and power plays using arcane rules that guide the deliberations of legislative bodies.

In fact, when Korb was asked whether the adopted process precludes new amendments or procedural gambits, he noted that the Nov. 23 vote was probably just the beginning "given the parliamentary skills of this board." SFBG

SUPREME COURT CONFIRMS GUARDIAN LEGAL VICTORY

The Bay Guardian won a decisive and final legal victory Nov. 23 in our lawsuit against SF Weekly and its chain parent when the California Supreme Court let stand a verdict now worth more than \$22 million.

The ruling ends the Weekly's appeals, which have stretched for more than two years, and confirms a landmark Aug. 11 ruling by the California Court of Appeal that protects small businesses in the state against predatory chains.

The Bay Guardian sued the Weekly and the New Times chain, now known as Village Voice Media, in 2004, charging that the Weekly had systematically sold ads below cost in an effort to harm the local, independent competitor. By taking advantage of the resources of a large company, the Weekly was able to stay in business despite losing money every year, and was using below-cost pricing as a way to take ads away from the Guardian.

"We have before us the case of an ongoing, comprehensive, below-cost pricing scheme," the Appeals Court concluded. That sort of behavior is specifically barred by California's Unfair Practices Act, which was designed to protect small business from big chains.

SF Weekly and VVM tried to argue in their appeals that the state law should be

consistent with federal antitrust law, which sets a much higher standard for proving predatory pricing. But the Appeals Court and the Supreme Court disagreed. California, the ruling now says, has every right to provide greater protections for small business than the federal government does.

VVM is still trying to avoid paying the judgment, and the Guardian has been aggressively pursuing collection efforts.

The Guardian's stellar legal team includes trial lawyers Ralph Alldredge, Rich Hill, and Craig Moody, appellate specialist Joseph Hearst, and collection expert Jay Adkisson.

The lawyers who represented VVM in its unsuccessful trial efforts were H. Sinclair Kerr Jr., Ivo Labar and James Wagstaffe of Kerr & Wagstaffe. The appellate lawyers were Paul Fogel, Raymond Cardozo, and Dennis Peter Maio of Reed, Smith. VVM was also represented by Don Bennett Moon. (Tim Redmond)

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Politics blog:
Full details on the
Supreme Court decision

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DREAM on

The future of millions of undocumented students hangs on the lame-duck Congress

By Sarah Phelan
sarah@sfbg.com

Spurred by congressional Democratic leaders' promises to hold a vote on the DREAM (Development, Relief, and Education for Alien Minors) Act before the end of Congress' lame-duck session this month, immigrant and civil rights advocates are pushing for the passage of bipartisan legislation that would give undocumented youth a shot at citizenship if they go to college or serve in the military for two years.

On Nov. 29 in San Francisco, several undocumented young people joined members of the Bay Area Coalition for Immigration Reform outside Mission High School — where as much as 20 percent of the student population may be undocumented, according to principal Eric Guthertz — to explain why it makes sense to give youth who grew up in the United States a shot at legal status.

"We are not asking you to give us a green card," Anna, a student from Guatemala, said at the event. "All we want is a chance to succeed and give back to this country. We live here, we pay taxes, we're smart, we go to college, but afterward we can't work and give back."

Mario, a 22-year-old gay student who was born in Peru to a Chinese father and Peruvian mother, graduated from UC Berkeley with a civil engineering degree. He explained that because of his lack of documentation, he can't get a job to pay his bills or save up to pursue a master's degree, and fears being deported to a homophobic country.

"It would be a waste of talent because I've learned California-specific engineering rules and the U.S. building code," Mario said. "Sometimes I wake up from a nightmare about being detained. I came out here, but in Peru, I'd probably be back in the closet."

Joining Anna and Mario was Shing Ma "Steve" Li, a nursing student at City College, who was released Nov. 19 after two months in federal detention, shortly before

he was to be deported to Peru. San Francisco Democrat Sen. Dianne Feinstein introduced legislation to halt his removal, saying it would be "unjust" to deport Li before a DREAM Act vote takes place.

Li, who speaks Cantonese, English, French, and Spanish, grew up reciting the Pledge of Allegiance and dreams of opening a clinic to serve low-income San Franciscans. But recently, federal immigration authorities flew him 800 miles to a jail in Arizona, all because his parents brought him here when he was 12 and he lacks documentation.

"We were handcuffed and shackled to our seats, and I wondered what would happen if the plane went down," Li recalled.

"All we want is a chance to succeed and give back to this country."

Anna

Li believes the main barriers to the legislation's passage is lack of accurate information. "People need to know the facts, see the people, and hear their stories," Li said. "Then they'll know it is a human rights issue."

Guthertz said that as principal of Mission High, every year he sees undocumented youth who have great grades and lots of advanced placement classes "hit the wall" of their status. "Over and over, I've seen the heartbreaking effect of their situation," Guthertz said. "The DREAM Act is yet another avenue to help these students."

Eric Quezada, executive director of Dolores Street Community Services, noted that congressional leaders did not agree to the DREAM Act vote "out of the goodness of their heart — it's because of the hard work of immigrant advocates."

Quezada said the push to force a DREAM Act vote in Congress this year began when undocumented youth staged a sit-in in Sen. John McCain's (R-Ariz.) office in May. "And the vote of Latinos saved the Senate from a Republican takeover on Nov. 2," he said.

"But we understand this window is closing," Quezada added, referring to the reality that Republicans will take control of the House in January. "So we're not taking one vote for granted. And this is the first step. If we are able to pass the DREAM Act, it will be a downpayment for comprehensive immigration reform."

Sup. John Avalos says the DREAM Act recognizes the contribution immigrants make to the community, and to the creation of economic opportunities for everybody. "Immigrants here support themselves and their families across the water, so it makes sense that we make proper investments and support," Avalos said. "Education is one way to make the world a more stable place."

Sup. David Campos, who came to the U.S. from Guatemala as an undocumented teenager, sees the DREAM Act as a piece of commonsense legislation.

"It's so modest," Campos said. "Even those who are against comprehensive immigration reform should be for something that recognizes that young people, who came here not by choice but because of their parents' issues, should be given a chance to give back."

Campos said his father was able to gain legal status for his whole family because of his employment, but that many undocumented youth aren't so lucky.

"We open the doors to our public schools, we invest in their education, and then, when they are ready to give back to us, we say, 'No, we don't want you here,'" Campos said. "The best and brightest, the risk-takers, come here. As a country, we cannot go forward unless we realize that this influx of creativity and entrepreneurship made this country what it is." **SFBG**

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By Rebecca Bowe
rebeccab@sfbg.com

Shortly after Larry Ellison, the billionaire CEO of Oracle Corp. and owner of the BMW Oracle Racing Team, won the 33rd America's Cup off the coast of Valencia, Spain, in February 2010, a reception was held in his honor in the rotunda at San Francisco City Hall.

The event drew members of Ellison's sailing crew, business and political heavyweights such as former Secretary of State George Schultz, and other VIPs. Attendees posed for photographs with the tall, glittering silver trophy at the base of the grand staircase.

As part of the celebration, Ellison helped Mayor Gavin Newsom into an official BMW Oracle Racing Team jacket, and Newsom granted Ellison a key to the city, a symbolic honor usually reserved for heads of state and the San Francisco Giants after they won the World Series. Shortly after, the mayor and the guest of honor, whom Forbes magazine ranked as the sixth-richest person in the world, sat down for a face-to-face.

That meeting marked the beginning of the city's bid to host the 34th America's Cup in San Francisco in 2013. Since securing the Cup, Ellison has made no secret of his desire to stage the 159-year-old sailing match against the iconic backdrop of the San Francisco Bay, a natural amphitheater that could be ringed with spectators gathered ashore while media images of the stunningly expensive yachts are broadcast internationally.

Newsom and other elected officials have feverishly championed the idea, touting it as an opportunity for a boost to the region's anemic economy. The city's Budget & Legislative Analyst projects roughly \$1.2 billion in economic activity associated with the event — the real prize, as far as business interests are concerned. It would also create the equivalent of 8,840 jobs, mostly in the form of overtime for city workers and short-term gigs for the private sector.

While the idea has won preliminary support from most members of the Board of Supervisors, serious questions are beginning to arise as the finer details of the agreement emerge and the date for a final decision draws near.

Ellison and the race organizers would be granted control of 35

The biggest fish

The America's Cup would transform San Francisco's waterfront — but is it a good deal for the city?



A city plan charting uses for waterfront piers during the America's Cup. Under an alternative scenario, the activity would be shifted to the Northern Waterfront.

acres of prime waterfront property in exchange for selecting San Francisco as the venue for the Cup and investing \$150 million into Port of San Francisco infrastructure. But the event would result in a negative net impact to city coffers.

Hosting the event and meeting Ellison's demands for property would cost the city about \$128 million, according to the Budget & Legislative Analyst, just as city leaders grapple with closing a projected \$712 million deficit in the budget cycle spanning 2011 and 2012.

Part of the impact is an estimated \$86 million in lost revenue associated with rent-free leases the city would enter into with Ellison's LLC, the America's Cup Event Authority (ACEA). In exchange for selecting San Francisco as a venue and investing in port infrastructure, ACEA would win long-term control of Piers 30-32, Pier 50, and Seawall Lot 330 — waterfront real estate owned by the Port of San Francisco, with development rights included. Seawall Lot 330, a 2.5-acre triangular parcel bordered

by the Embarcadero at the base of Bryant Street, would either be leased long-term or transferred outright to ACEA.

The most vociferous opponent of the America's Cup plan is Sup. Chris Daly, who has voiced scathing criticism of the notion that the city would subsidize a billionaire's yacht race at a time of fiscal instability. "The question is whether or not the package that San Francisco's putting together is good or bad for the city," Daly told the Guardian, "and whether or not it's the best deal the city can get."

THE CREW

According to a Forbes calculation from September 2010, Ellison's net worth is \$27 billion, making him several times wealthier than the City and County of San Francisco, which has a total annual budget of about \$6 billion. Ellison reportedly spent \$100 million and a decade pursuing the Cup.

As soon as Ellison expressed interest in bringing the Cup to San Francisco, Newsom began charting a course. Park Merced architect and Newsom campaign

contributor Craig Hartman of the firm Skidmore, Owings & Merrill was tapped to reimagine the piers south of the Bay Bridge as the central hub for the event, and soon Hartman's vision for a viewing area beneath a whimsical sail-like canopy was forwarded to the media.

The mayor also issued letters of invitation to form the America's Cup Organizing Committee (ACOC), a group that would be tasked with soliciting corporate funding for the event. ACOC was convened as a nonprofit corporation, and it's a powerhouse of wealthy, politically connected, and influential members.

Hollywood mogul Steve Bing, who's donated millions to the Democratic Party and funded former President Bill Clinton's 2009 trip to North Korea to rescue two imprisoned American journalists, is on the committee. So is Tom Perkins, a Silicon Valley venture capitalist, billionaire, and former mega-yacht owner who was once dubbed "the Captain of Capitalism" by 60 Minutes. George Schultz and his wife, Charlotte, are members.

Thomas J. Coates, a powerful San Francisco real estate investor who dumped \$1 million into a 2008 California ballot initiative to eliminate rent control, also has a seat. Coates resurfaced in the November 2010 election when he poured \$200,000 into local anti-progressive ballot measures and the campaigns of economically conservative supervisory candidates.

Billionaire Warren Hellman, San Francisco socialite Dede Wilsey, and former Newsom press secretary Peter Ragone are also on ACOC. There are representatives from Wells Fargo, AT&T, and United Airlines. One ACOC member directs a real estate firm that generated \$2.5 billion in revenue in 2009. Another is Martin Koffel, CEO of URS Corp., an energy industry heavyweight that made \$9.2 billion in revenue in 2009. There's Richard Kramlich, a cofounder of a Menlo Park venture capital firm that controls \$11 billion in "committed capital." And then there's Mike Latham, CEO of iShares, which traffics in pooled investment funds worth about \$509 billion, according to a BusinessWeek article.

There's also an honorary branch of ACOC composed of elected officials including House Minority Leader Nancy Pelosi, Gov. Arnold Schwarzenegger, Sen. Dianne Feinstein, and others. Their role is to help the Cup interface with various governmental agencies to control air space, secure areas of the bay exclusively for the event, set up international broadcasts, and bring foreign crew members and fancy sailboats into the United States without a hassle from immigration authorities.

ACOC is expected to raise \$270 million in corporate sponsorships for the America's Cup. That money will be funneled into the budget for ACEA. It's unclear whether the \$150 million ACEA is required to invest in city piers will be derived from ACOC's fund drive.

The city also anticipates that ACOC would raise \$32 million to help defray municipal costs. "However," the Budget & Legislative Analyst report cautions, "there is no guarantee that any of the anticipated \$32 million in private contributions will be raised."

A seven-member board, chaired by sports management executive Richard Worth, will direct the ACEA, according to Newsom's

economic advisors, but the other six seats have yet to be filled. ACEA's newly minted CEO is Craig Thompson, a native Californian who previously worked with a governing body for the Olympics and has helped coordinate major sporting events internationally. In an interview with sports blog Valencia Sailing, Thompson provided some insight on why major corporations might be inspired to donate to the cause. Basically, the Cup is the holy grail of networking events.

"It's a very difficult economic situation we are going through, and it's not the best time to be looking for sponsors for a major event," Thompson acknowledged. "On the other hand, the America's Cup is one of the very few activities ... that offer access to really top-level individuals in terms of education or economic situation. The America's Cup is a unique platform for a lot of companies that want access to those individuals that are very difficult to reach under normal circumstances. I can tell you for example that Oracle is very pleased with the marketing opportunity the America's Cup has presented to them. They invite their best customers and are very successful in turning the America's Cup into a platform for generating business. The same thing can be true for a lot of different companies that need access to wealthy individuals."

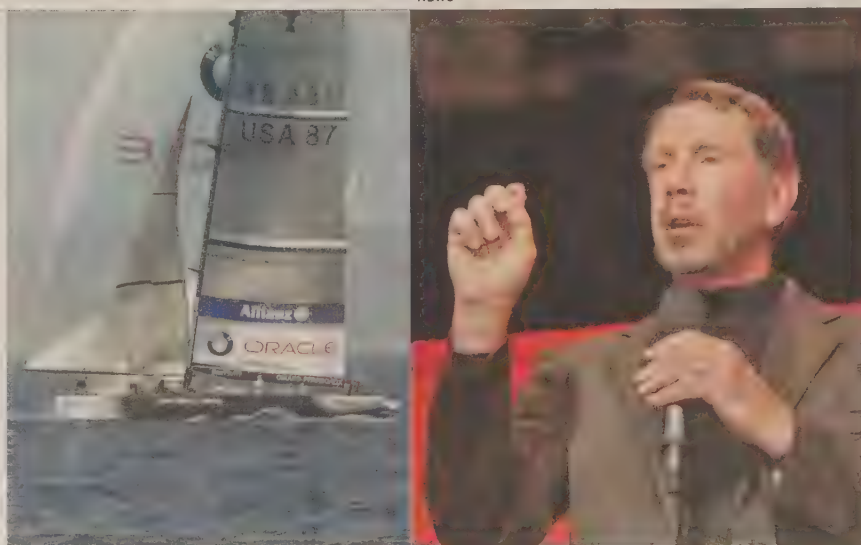
But should San Francisco taxpayers really be subsidizing a networking event for the some of the business world's richest and most powerful players?

TRANSFORMING THE WATERFRONT

Over the past four months, Newsom's Office of Economic and Workforce Development (OEWD) has been negotiating with race organizers to hash out a Host City Agreement outlining the terms of bringing the America's Cup to San Francisco.

The proposal will go before the Board of Supervisor's Budget & Finance Committee on Dec. 8, and to the full board Dec. 14. A final decision on whether San Francisco will host the race is expected by Dec. 31. ACEA and ACOC will each sign onto the agreement with the City and County of San Francisco.

From the beginning, the event was envisioned as "the twin transformation," according to OEWD — the America's Cup would be



Multibillionaire Larry Ellison captured the 33rd America's Cup off the coast of Valencia, Spain. The next world-famous sailing match could be held in San Francisco in 2013.

LEFT PHOTO BY JEAN-BAPTISTE DANIEL

transformed by attracting greater crowds and heightened commercial interest while San Francisco's crumbling piers would be revitalized through ACEA's \$150 million investment in port infrastructure.

The plan paints downtown San Francisco as the "America's Cup Village" during the sailing events, and a study produced by Beacon Economics estimates that the financial boost would come primarily from hordes of visitors flocking to the event — more than 500,000 are expected to attend. The city expects a minimum of 45 race days, including one pre regatta in 2011 and one in 2012 (or two in 2012 if the one in 2011 doesn't happen), a challenger series in 2013, and a final match in 2013.

The transformation of the city's waterfront would be dramatic. In addition to the rent-free leases for Piers 30-32, 50, and Seawall Lot 330, ACEA would be granted exclusive use of much of the central waterfront, water, and piers around Mission Bay, and water and land near Islais Creek during the course of the event. Under the Host City Agreement, race organizers would have use of water space spanning Piers 14 to 22 1/2; Piers 28, 38, 40, 48, and 54, a portion of Seawall Lot 337, and Pier 80, where a temporary heliport would be sited.

Seawall Lot 330, a 2.5-acre parcel valued by the Port at \$33 million, lies at the base of Bryant Street along the Embarcadero and

has a nice unimpeded view of the bay. Piers 30-32 span 12.5 acres, and Pier 50 is 20 acres.

The Budget & Legislative Analyst's study predicts that the ACEA could opt to build a 250-unit condo high-rise on Seawall Lot 330, deemed the most lucrative use. Under the Host City Agreement, the city would be obligated to remove Tidelands Trust provisions from Seawall Lot 330, which guarantee under state law that waterfront property is used for maritime functions or public benefit. Tweaking the law for a single deal would require approval from the State Lands Commission, but Newsom, in his new capacity as lieutenant governor, would cast one of the three votes on that body.

The combination of construction, demolition, lost rent revenue, police and transit, environmental analysis, and other event costs would hit the city with a bill totaling around \$64 million, according to the Budget & Legislative Analyst study. Since city government would recoup around \$22 million in revenue from hosting the Cup, the net impact would be around \$42 million. That doesn't include the potential \$32 million assistance from ACOC.

At the same time, the city would stand to lose another \$86.2 million by granting long-term development rights to 35 acres of Port property for 66 to 75 years without charging rent, bringing the

total cost to \$128 million. OEWD representatives played down that loss in potential revenue, saying past attempts to redevelop piers hadn't been successful because none could handle the upfront investment to revitalize the crumbling piers.

The Host City Agreement has raised skepticism among Port staff and the Budget Analyst that tempered initial enthusiasm for the event. "The terms of the Host City Agreement will require significant city capital investment and will result in substantial lost revenue to the Port," a Port study determined. Faith in that plan seems to be eroding and it may be scrapped for an alternative plan that's cheaper for the city.

The Northern Waterfront alternative substitutes Piers 19-29 as the primary location for the event and eliminates the Mission Bay piers from the equation. Under this scenario, ACEA would invest an estimated \$55 million, instead of \$150 million. In exchange, it would receive long-term development rights to Piers 30-32 and Seawall 330 on "commercially reasonable terms," according to a Port staff report.

Board of Supervisors President David Chiu requested that the Port explore that second option more fully, and the Port report notes that it would reduce the strain on Port revenue. The Northern Waterfront plan would cost the Port a total of

\$15.8 million, instead of \$43 million, the report notes. Port staff recommended in its report that both the original agreement and the alternative be forwarded to the full board for consideration.

PHANTOM BIDS?

Under the competition's official protocol, Ellison, as defender of the Cup, has unilateral power to decide where the next regatta will be held. Race organizers have said it's a toss-up between San Francisco and an unnamed port in Italy — though it's anyone's guess how seriously a European site is being considered by a team headquartered at the Golden Gate Yacht Club, a stone's throw from the Golden Gate Bridge.

According to a San Francisco Chronicle article published in early September, Newsom issued a memo stating that San Francisco was competing against Spain and Italy to become the chosen venue. Valencia was said to be offering a "generous financial bid," and a group in Rome was rumored to have offered some \$645 million to bring the Cup to Italian shores, the memo noted. It was a call for the city to present Ellison with the most attractive deal possible to compel him to pick San Francisco.

Speaking at an Oct. 4 Land Use Committee hearing, OEWD director Jennifer Matz told supervisors: "San Francisco was designated the only city under consideration back in July. Now we are competing against the prime minister of Italy and the king of Spain."

However, the veracity of those claims came into question in mid-November. Daly, incensed that the Mayor's Office never communicated with him about the Cup despite wanting to hold it in his sixth supervisory district, launched his own personal investigation. He fired off an e-mail to Team Alinghi, a prior America's Cup winner, and began communicating with other European contacts until he got in touch with someone in Valencia's municipal government.

"I got a call back from a representative who basically said I should know something," Daly recounted. Valencia, his source said, never submitted a bid to host the Cup. At a Nov. 13 press conference, Valencia's mayor Rita Barbera confirmed this claim, according to a Spanish press report, expressing disappointment that the city had

CONTINUES ON PAGE 14 »



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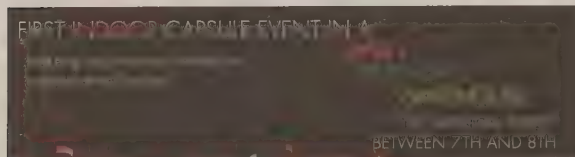
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NEWS

America's Cup CONT.

been eliminated from consideration as a host venue. "There was no formal bidding process," she charged. She also denied reports that any money had been offered.

Meanwhile, the Budget Analyst was unable to find any concrete evidence that other host city bids had been submitted. "We have nothing to confirm that other offers have been made," Fred Brousseau of the Budget Analyst's office told the Guardian.

In response to Guardian queries about whether the Mayor's Office had evidence that Italy had indeed submitted a bid, Project Manager Kyri McClellan of the OEWD forwarded a one-page resolution from the Italian prime minister assuring race organizers that there would be tax breaks, accelerated approvals, and other perks guaranteed if the Cup came to Italy. However, an Italian journalist who looked over the resolution told the Guardian that the document didn't appear to be a formal bid, merely a response to a query from race organizers.

Daly has his doubts that either Valencia or the Italian port were ever seriously considered. "I think they were phantom bids," he said, "created by either Larry Ellison or the Newsom administration ... to place pressure on the Board of Supervisors."

A representative from OEWD told the Guardian that officials have no reason to doubt that the European bids, and accompanying offers of money, were real. However, the city wasn't privy to race organizer's discussions about possible European venues. A final decision is expected before the end of the year.

Daly hasn't held back in voicing opposition to the America's Cup and blasted it at an Oct. 5 Board meeting. "This tacking around Sup. Daly will not get you in calmer waters," Daly said. "I told myself I was not going to make a yachting reference. But I will bring a white squall onto this race and onto this Cup, and I will do everything in my power starting on Jan. 8 to make sure these boats never see that water."

WIND IN WHOSE SAILS?

The America's Cup would undoubtedly bring economic benefit to the area and create work at a time when jobs are scarce. Police officers would get overtime.

Restaurant servers would be scrambling to keep up with demand. Construction workers seeking temporary employment would get gigs. Hotels would rake it in. Pier 39 would be booming. However, the Budget Analyst report cautioned: "It is unlikely that any labor benefits would remain in the years after the America's Cup event is completed."

Certain small businesses would catch a windfall. John Caine, owner the Hi Dive bar at Pier 28, didn't hesitate when asked about his opinion on the city hosting the Cup. "Please come fix our piers. It's a shout-out to Larry Ellison," he said. Caine said he supports the America's Cup bid 100 percent, and is excited about the boost it could give his business. The Hi Dive would not be required to relocate under the proposal, he added.

"In this time of economic downturn, people want to know and what are we going to get in return?"
Sup. Ross Mirkarimi

At the same time, other small business would be negatively affected, particularly those among the 87-Port tenants who would be forced to relocate to make way for the America's Cup. The Budget Analyst's report also notes that retail businesses in the area whose services had no appeal to race-goers might suffer from reduced access to their stores, since crowding and street closures would shut out their customers.

The sailing community has rallied in support of the Cup, and Newsom has received hundreds of e-mails from yachting enthusiasts from as far away as Hawaii and Florida promising to travel to San Francisco with all their sailing friends to watch the world-famous vessels compete.

Ariane Paul, commodore of a classic wooden boat club called the Master Mariners Benevolent Association, told the Guardian that she was excited about the

opportunity for the America's Cup to showcase sailing on the bay. "In the long term, it's a win-win," Paul said. "It would be great to have that boost." As for the financial terms of the deal, she remained confident, saying, "I don't think that the city is going to let Larry Ellison walk all over them."

Sup. Ross Mirkarimi is often politically aligned with Daly, but not when it comes to the issue of the America's Cup. As a kid growing up on the island of Jamestown, a tiny blue-collar community located off the coast of Rhode Island, Mirkarimi learned to sail and occasionally spent summers working as a deckhand. Every few years, the America's Cup would come to nearby Newport, transforming the area into a bustling hub and bringing the locals into contact with famous sailors. It left an everlasting impression. When the BMW Oracle Racing Team secured the 33rd Cup off the coast of Valencia, Mirkarimi did a double-take when he saw a photograph of the winning team — his childhood friend from Rhode Island was on the crew.

Mirkarimi told the Guardian he supports bringing the Cup to San Francisco because of the economic boost the area will receive — if the Cup continues to return to San Francisco as it did for 53 years in Newport, he said, the city could look forward to a free gift in improved revenue associated with the event, and that could help quiet the tired annual debates over painful budget cuts.

At the same time, he acknowledged that the Budget Analyst report had prompted what he called healthy skepticism. "I think the onus is on the city and Cup organizers to make sure the benefits far, far outweigh the investment," Mirkarimi said. "This effort is not just about making one of the wealthiest men in the United States that much more wealthy ... That can't be the case," he said. "It has to be about what will the Cup do in order to be a win-win for the people of San Francisco."

Mirkarimi said he expected scrutiny of the details of the agreement at the Dec. 8 Budget and Finance Committee hearing. "Naturally, in this time of economic downturn ... people want to know, what's the outlay of cost, and what are we going to get in return?" SFBG

food + drink

Husker do: Corn is king at Pica Pica, where the kitchen a-maizes with Venezuelan-style dishes like vegetarian cachapa, left, and a variety of empanadas.

GUARDIAN PHOTOS BY RORY MCNAMARA



A corn-ucopia

By Paul Reidinger
paulr@sfbg.com

DINE Corn is the theme at Pica Pica, a “maize kitchen,” to drive the point home. Corn is perhaps the greatest of the Americas’ food offerings to the rest of

the world, with the potato, tomato, and cocoa bean not too far off the pace. And it’s full of ancient subtlety, a point too easily obscured by the mountainous heaps of American monoculture that helped make the movie *King Corn* so visually arresting. Corn is to the Americas’ more southerly peoples what wine grapes are to the French.

Pica Pica isn’t that grandiose, of course. It recently moved into a space at the corner of 15th and Valencia streets that, through years of restaurant iterations, reminded me of nothing so much as those sheds ice fishermen huddle in. It is narrow and it is modest. But the lighting has been freshened and clarified, the tabletops are made of a handsome composite, and the interior signage, which explains the menu’s various terms, is bright with primary colors.

That menu is basically Venezuelan, which makes Pica Pica

a successor of sorts to Yunza, a lovely little place that had a too-short run over on Fillmore Street about five years ago. (And let’s not forget Mr. Pollo, on Mission, though the name makes me think of Mister Ed, TV’s talking horse.) One difference is that Yunza offered full table service, whereas at Pica Pica you order at the counter and post a number at your table so they can find you when the food is ready.

Another, more important but less obvious, difference is that Pica Pica’s cooking is (apologies in advance for this tiresome cliché) ingredient-driven, even beyond the dexterous use of maize. And I don’t mean “ingredient-driven” merely in the sense of going to the farmers market and fussing about seasonality but of using the wide panoply of possibilities available to kitchens from mighty to modest in this blessed part of the world, and of being aware not merely of flavor but of color and texture too.

A nice example of the kitchen’s attentiveness to the full spectrum of sensual appeal is the bulukú salad (\$3.99), a jumble of roasted corn kernels, julienne red bell peppers, chunks of jicama and pineapple, quinoa, and daikon sprouts, with a syrupy passion-fruit vinaigrette on the side. The vinaigrette was a bit sweet, but the salad

as a whole, in addition to looking like a slightly loopy still-life painting with abstract tendencies, offered more snap, crackle, and pop than even the most antic breakfast cereal.

The chupe soup (\$3.99/small) was no match for the visual splendor of the salad — it looked like many another chunky chicken soup — but the chunks, which included chicken shreds, a segment of corn cob, and white rice, were weighty enough to give the soup a low center of gravity.

At the heart of the menu are the corn flatbreads: arepas (\$7.99, puffy, savory, made with white corn); cachapas (\$8.99, flatter and more crepe-like, yellower, noticeably sweet); and the maizewiches (\$7.99), which combine elements of the first two. These breads can be fitted out as you please, from a broad range of fillings that range from meatless to meaty, with scrambled eggs in between.

Some random tasting notes: la vegetariana, a compendium of tofu slats, avocado slices, plantains, and black beans, was difficult to eat because of the toughness of the tofu. Catira, shreds of chicken sautéed in a sofrito then put to bed under a blanket of melted cheddar cheese, was tasty, but not tasty enough to overcome the sweet interference of encircling cachapa. (There is a reason high-fructose corn syrup comes from

corn. You could make a nice crêpe suzette from a cachapa.) Pulled pork, on the other hand, or perrill, was about as good as it gets — and made that much better by the little tub of aioli served on the side. The spicy sauce served with la vegetariana (we guessed some version of chipotle or other hot-chile aioli) was better yet, and a pretty peach color on top of it all.

Like the three tenors, Pica Pica’s three corn flatbreads share obvious similarities and have distinctive virtues, but if I could only choose one, I would choose the arepa, which seemed to me the best balanced and most disciplined of the three: redolent of corn but not cloying, thick and firm enough to hold its contents without becoming competitive. None of the three, though, are finger or ballpark foods, suitable to eat by hand; they’re all too big and unwieldy, and you’ll need a knife and fork so as not to disgrace yourself. Don’t ask how I know. **BFBG**

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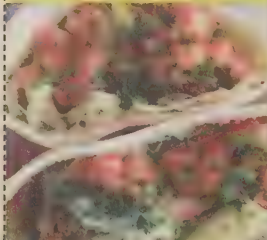
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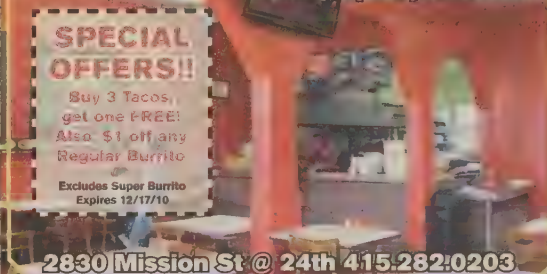
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GUARDIAN

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WEDNESDAY DECEMBER 1

MUSIC

Good for the Jews

The last time this parodic-Hebraic duo made it to this city, they were greeted by a protesting Nazi who had posted up in front of their show. "He felt that we were representative of the Jewish-owned media. But I want to know: if we're representing Zionist power, why am I staying at a Holiday Inn?" says group member Rob Tannenbaum. Honestly, the two (the other member is David Fagin) could probably care less about the crazies. Their Xmas alternative songs, which include "Reuben the Hook-Nosed Reindeer," poke fun at the schmaltz of Christianity and Judaism — secular, and less so — alike, a perfect side dish for your holiday Chinese takeout. **(Caitlin Donohue)**

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THURSDAY DECEMBER 2

FILM

The Passion of Joan of Arc
One of the great meteors of

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THEATER

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Go-Go's), join forces to present two full-length episodes of the immortal sitcom live on stage. (For GG experts, because I know you're out there, the eps are "Twas the Nightmare Before Christmas" and "Long Day's Journey Into Marinara.") Heklina and company earned raves for *The Golden Girls: The Play*, and this jolly twist offers an ideal, cheesecake-fueled opportunity to greet the season. **(Cheryl Eddy)**

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MUSIC

Mister Heavenly

Mister Heavenly is the result of a long-rumored collaboration between top-flight indie rock songwriters Nick Thorburn (Islands, Unicorns) and Honus Honus of Man Man. Originally slated to be little more than a tossed-off sidestep, the project picked up steam with the addition of drummer Joe Plummer (Modest Mouse, Shins). No recordings have surfaced yet, so it's tough to tell what Mister Heavenly is actually gonna sound like. But with Thorburn on record describing it as a low frequency, slowed down version of doo-wop — appropriately dubbed

"doo-wop" — I think it's at least safe to bank on it being awesomely strange. **(Landon Moblad)**

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EVENT

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Pin it on whatever factor you like, but the fact remains that the Best Coast whoops that other coast's ass, wraps it up nicely, and drops it in the mail marked "Return to Sender." For reals, it's nice out here. You already knew that, and so do the wonderful young-person spoken word artists at Youth Speaks, who along with the Yerba Buena Center for the Arts are putting together this homage to the Wild West's cultural diversity and its many happy mutations of hip-hop culture. Tonight alone you can check out the modern fusion dance stylings of Adia Tamar Whitaker and a dreamy, beautiful animated piece by Los Angeles' Miwa Matreyek. **(Donohue)**

Thurs/2-Sat/4, 8 p.m., \$20
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

FRIDAY DECEMBER 3

DANCE

Liss Fain Dance

Choreographer Liss Fain presents *The False and True are One*, which plays with the notion of how an event can be perceived differently by various people. Fain breaks up the common proscenium presentation of dance by creating a series of galleries on the stage that audience members can meander through at their leisure. Fain's talented dancers (Jennifer Beamer Fernandez, Private Freeman, Megan Kurashige, Shannon Kurashige, Alec Lytton, and Bethany Mitchell) will perform throughout Matthew Antaky's architecturally designed performance space while actor Jeri-Lynn Cohen enacts short stories by Lydia Davis. The result will be many different perceptions and viewings of the same performance. **(Emmaly Wiederholt)**

Fri/3-Sat/4, 8 p.m., \$25
Z Space
450 Florida, SF
www.lissfaindance.org

VISUAL ART

"Stella Luminosa"

Electric Works' new group show "Stella Luminosa" is like a much-needed shot of bourbon

to steady oneself against the already advancing avalanche of holiday-themed treacle. Brining together such guiding lights as Dave Eggers, Matt Furie, Ian Huebert, Jason Jägel, Keegan McHargue, Clare Rojas, and Gina Tuzzi, "Stella Luminosa" presents these artists' highly idiosyncratic winter wonderlands (with extra emphasis on "wonder") and the odd ducks who inhabit them. Why settle for good cheer when there is plenty of weird cheer to go around? **(Matt Sussman)**

Through Dec. 24
Reception tonight, 6-8 p.m.
Electric Works
130 Eighth St., SF
www.sfelectricworks.com

MUSIC

Mr. Oizo

Who is the elusive Mr. Oizo? Here's what we know for sure: French. Reportedly born Quentin Dupieux, although it's specious. Electro DJ and producer. On the notorious Ed Banger record label with Justice, SebastiAn, and Cassius. Frequent collaborator with additional label-mate and proto Ke\$ha, Uffie. Double identity as a film director. The subject of most recent film, *Rubber*, involves a homicidal tire with psychic powers. First infiltrated the U.S. in 1999 with seemingly harmless yet ubiquitous "Flat Eric" Levi's ad campaign, the

Why settle for good cheer when there is plenty of weird cheer to go around?



soundtrack from which may have been used to indoctrinate domestic sleeper agents. Current developments in sound are more nefarious and possibly deadly. Further surveillance required. **(Ryan Prendiville)**

With Boyz IV Men
10 p.m., \$19.50
103 Harriet
103 Harriet, SF
(415) 431-1200
www.1015.com

DANCE

Human Creature and Jessica Damon

Human Creature shares the bill with Jessica Damon and Dancers in this performance presented by Resident Artist Workshop (RAW). With four new works choreographed by codirectors Derek Harris and Meegan Hertensteiner and music by composer Mark Hertensteiner, Human Creature's witty and dark subject matter includes sleep, a postapocalyptic beginning, and the subconscious. Choreographer Jessica Damon's piece *Coated* investigates how it must feel to be coated in oil and addresses the environmental problems associated with innovation and the unconsidered costs of technological growth. Stick around for beer and wine at the post-show party in the basement with DJ K-Real. **(Wiederholt)**



SUNDAY DECEMBER 5

MUSIC

Jonathan Richman

Some know him as the leader of 1970s pre-punk trailblazers, the Modern Lovers. Others recognize him as the wide-eyed crooner known to pop up in Farrelly brothers comedies. But it's the 30 years' worth of quirky solo albums that have made Jonathan Richman one of the finest cult singer-songwriters of his era. Combining early rock 'n' roll songwriting strummed out on a clean Telecaster; a surplus of world music influences; and sparse, tasteful accompaniment from his longtime drummer Tommy Larkins, Richman is a hilarious and charming performer whose live show is not to be missed. **(Moblod)**

With Gail Davies
8 p.m., \$15
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

DANCE

Mary Sano Dance Collaborations

Mary Sano is a passionate advocate for the work of Isadora Duncan. In Japan she was a modern dancer until



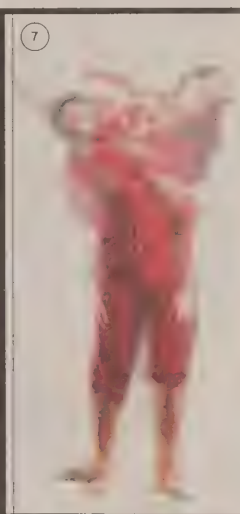
she encountered the work of the great California dance pioneer. Her programs usually feature Duncan and Duncan-style dances, but she often brings in actors, musicians, and poets for intriguing salon-type evenings. For *Ship of Dreams: Kanrin Maru* — 150 Years of Hope, Struggle and Friendship, her first evening-length piece, she dipped into all of these resources. Everybody has heard of Commodore Perry, who is credited-blamed for "opening" Japan to wonders of Western civilization in 1851. But does anybody know the story of the *Kanrin Maru*, which — against incredible odds — carried the first Japanese emissaries to the U.S. in 1860, landing of course in San Francisco? Sano "recreates" this journey with four dancers, seven actors, and five musicians, including Native American singer Dennis Banks. **(Felciano)**

7 p.m., \$28
Brava Theater
2781 24th St., SF
(415) 647-2822
www.brava.org

MUSIC

Casiotone for the Painfully Alone

Is it possible that Owen Ashworth has cheered up? For more than a decade Casiotone for the Painfully



(1) Jonathan Richman (see Sat/5); (2) "San Francisco's Golden Girls: The Christmas Episodes" (see Thurs/2); (3) Human Creature (see Fri/3); (4) Mary Sano and her Duncan Dancers (see Sun/5); (5) Casiotone for the Painfully Alone (see Sun/5); (6) Liss Fain Dance (see Fri/3); (7) "Pilot 57: Pilot Light" (see Sat/4)

JONATHAN RICHMAN PHOTO COURTESY GREAT AMERICAN MUSIC HALL; "SAN FRANCISCO'S GOLDEN GIRLS" PHOTO BY JOSE A. GUZMAN-COLON; HUMAN CREATURE PHOTO BY CRISTINA PAOLI; MARY SANO AND HER DUNCAN DANCERS PHOTO BY SHIGEO SEYA; CASIOTONE FOR THE PAINFULLY ALONE PHOTO BY DEBRA ZELLER; LISS FAIN DANCE PHOTO BY RJ MUNA; "PILOT 57" PHOTO BY ROB KUNKLE

Alone has been an appropriately descriptive title for his brand of subdued, introspective, keyboard-infused indie pop. But now it's over. He announced in suitably emo fashion (via LiveJournal): "After nearly 13 years of being the dude from Casiotone for the Painfully Alone, I'm ready for a fresh start and a new challenge. So, after Dec. 5, 2010 (the 13-year anniversary of my first show), I'm throwing out the old songs and I'm trying something new." Expect this show to be especially bitter-sweet. **(Prendiville)**

With Donkeys and Ian Fays
9 p.m., \$20
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

arts + culture

You're a mean one, Mr. Serial Killer: stabby Texans pose in *Red White & Blue* (left), while a victim makes a pitiful-looking break for it in *Wolf Creek*.

RED WHITE & BLUE CREDIT IFC FILMS; WOLF CREEK CREDIT DIMENSION FILMS



Ho-ho-horror

YBCA offers up an antidote to holiday smarm

By Dennis Harvey
arts@sfbg.com

FILM There is probably nowhere in the Christian-majority world where it's as OK to wax hum-buggy about Christmas and all it entails as San

Francisco. Allergies to carols (admit it, they're horrible), frantically enabled shopaholicism, and forced contact with those people you moved here to get away from are all tolerated, even encouraged here.

In the rakishly Grinch-like spirit such sentiments allow, Yerba Buena Center for the Arts is observing "the season" with "Go to Hell for the Holidays: Horror in December." This series might just as easily have been titled "Grievous Bodily Harm" since it serves up a six-program lineup of film and video features whose common thread is excess of a highly splattery kind. Included are a few variably antiqued golden oldies, as well as newer titles unlikely to get local commercial runs anytime soon (if ever). Some are fun, some deliberately unpleasant, and a couple manage to be both. All provide a sort of palliative effect for those seeking refuge from the suffocation of wholesome holiday cheer.

Because Jesus probably would, let's approach "Hell"'s contents tactfully, in ascending order of assault on any delicate sensibilities. The sole double bill on offer is also hands-down winner in terms of camp value, providing unintentional laughs in bulk for every intended scare. In fact, these two underseen gems of bright and shining awfulness comprise one of the more genius programming matches of 2010.

First up is the barely describable, let alone explicable, 1985's *Night Train to Terror*, which alongside *They Saved Hitler's Brain* (1968), Al Adamson's oeuvre, and a handful of other oddities personifies that most secret, least natural of genres: the Frankensteinian film. By which we don't mean anything directly related to Mary Shelley, but rather movies crudely, grotesquely composed of parts harvested from other movies abandoned as dead.

Few are as triumphantly, energetically, and entertainingly arbitrary as *Night Train*, which stitches together bits of three features variably orphaned by legal trouble, runaway funding, aborted shooting, or all the above. Linking them — or desperately trying to — are scenes in which "Mr. Satan" and a white-bearded God gamble in a private car for the souls of their fellow train passengers. The latter are an ensemble of ultra-perky

"New Wave" youth in *Flashdance* (1983) garb singing and kinda dancing in a never-ending MTV video for synthpop non-hit "Dance With Me."

Familiar B-flick faces like John Phillip Law and Cameron Mitchell surface sporadically in the wildly condensed "case histories" our biblical antagonists debate, drawn from individual films otherwise known as *Cataclysm*, *Carnival of Fools*, and *Scream Your Head Off*. That this bastard 1985 anthology was assembled, let alone actually shown in theaters, restores your faith in predictable mankind's ability to occasionally touch the truly, inspirationally senseless.

This feeling one could apply to virtually anything by the late Doris Wishman, whose decades of bottom-rung exploitation work left miraculously intact an approach to such basics as continuity, camera coverage, and synch sound so primitive it achieves a sort of abstract impressionism. Her 1983 *A Night to Dismember* was stab at the slasher genre after almost a quarter century selling softcore sex. She brought to it exactly the same WTF aesthetic and narrative perversity she had to *Nude on the Moon* (1961) and *Bad Girls Go to Hell* (1965). If you're a Wishman newbie, *Dismember* is a great place to start since its saga of the compulsively homicidal suburban Kent family is awesomely clumsy without being too dull or claustrophobic.

The mayhem she contrives (no doubt most "gore" was thriftily broiled for stew after each day's

shoot) looks even more laughable alongside the too convincing graphic ugliness of Thai cinematographer Tiwa Moeithaisong's directorial debut *Meat Grinder* (2009). Its protagonist is a Bangkok noodle shop proprietor whose extremely abused history triggers a *Texas Chainsaw* style attitude toward fresh victuals, and whose threadbare grip on reality provides our brain-scrambling POV. Starting out like just another exercise in "Asian Extreme" excess, this grows both more outre and controlled as it goes along, balancing jet-black comedy with a certain grotesque pathos.

Charting a reverse trajectory is *Red White & Blue*, the first U.S. feature by Brit writer-director Simon Rumley, whose 2006 *The Living and the Dead* is one of the most original films (horror or otherwise) in recent memory. For 80 minutes, it's a chillingly fine portrait of some well-marginalized characters in Austin, Texas, culminating in possibly the most alarming home invasion since *Henry: Portrait of a Serial Killer* (1986). But the rest degenerates into rote revenge-fantasy torture porn, further weakened by deliberate story mystifications more enervating than enigmatic.

There are excuses for horror fans who've missed *Living and Dead* — it was barely released in the U.S. — but none for those as yet unbathed in the blood of *Wolf Creek*. Allegedly based on actual events (a fib), Greg McLean's 2005 first feature takes exactly half its length to let nothing happen. Nothing, that is, save our getting to

know three young people just ordinary and interesting enough to grow concerned about as they drive across Australia at summer holiday's end, halted in the middle of nowhere by what at first seems routine bad luck. Several long dread-accruing minutes later, it turns out what's happening to them is something far, far worse, unrelated to either luck or anything routine. Brilliantly atmospheric and visceral, *Creek* justifies YBCA's hyperbolic claim as "possibly the best horror film of the decade."

Also on "Hell"'s menu are two films I could say more about, but won't. Regarding Mladen Djordjevic's *Life and Death of a Porno Gang* (2009), that's because this all-outrages-inclusive tragicomic mock-doc road flick was only available for preview in its original Serbian language. Still, it's recommendable. Whereas Marc D. Levitz's U.S. documentary *Feast of the Assumption: BTK and The Otero Family Murders* (2008), about a serial killer's capture and impact on victims' families 30 years later, would merit further discussion if it didn't wobble between tabloid TV and home movie — all the while raising serious questions it doesn't address, or perhaps even notice. **SFBG**

"GO TO HELL FOR THE HOLIDAYS"

Dec. 2–18, \$6–\$8

Yerba Buena Center for the Arts
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(415) 978-2787
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Stanley Tucci and Cher gaze into *Burlesque*'s glittery abyss.
PHOTO BY STEPHEN VAUGHAN

The face of Cher

BURLESQUE MUSINGS (In the style of Roland Barthes' *The Face of Garbo*.) Cher's face belongs to our current moment in cinema when the female visage represents a kind of absolute non-state of the flesh, which can be reached through a variety of (as-yet-not-entirely-confirmed) nips, tucks, filler injections, makeup and post-production airbrushing.

Cher's is indeed a formidable face-object. In *Burlesque*, her makeup is thicker than her costars' because the paint has been applied atop an increasingly contoured plaster surface. What was once a Byzantine icon — heavy lidded eyes and elongated nose framed by an oval countenance — has become a Noh mask. Her famed mile-long cheekbones are no longer defined by their underlying hollowiness, but by the gibbous moon-like protuberances of her cheeks. So too does the plumpness of her lips, the lower line always under-drawn, exhaust the descriptive powers of "bee-stung." Amid the snow of her foundation, her eyes remain her most expressive feature, narrowing slightly whenever she offers a bemused smile and wetting at the edges (glycerin?) to indicate sadness. This face, with the dark vegetation of its eyes and totem-like countenance, comes to resemble Louise in Georges Franju's *Eyes Without a Face* (1960) or Dead or Alive singer Pete Burns.

Yet how many actresses have consented to let the crowd see the ominous maturing of their beauty? Not many, unless it's Oscar season. Their essence is not to be degraded, their faces are not to have any reality except that of their perfection. The face of Cher — whose character Tess, also a showbiz vet, has probably been around the block as many times and could claim as many comebacks as the actress playing her — openly testifies to the existence of this unspoken entertainment industry mandate, "forever young," and burlesques it into a form of extreme beauty.

Viewed as a transition the face of Cher reconciles two iconographic ages, it assures the passage from actual plasticity to a molded mask. As is well known, we are today at the other pole of this evolution: the face of Heidi Montag, for instance, is homogenized, not only because of its peculiar thematics (woman as child, "real girl" as reality star) but also because her face, which has nothing of an essence left in it, is constituted by an infinite complexity of cosmetic enhancements. Cher's enhancements only further enhance her "Cher-ness," whereas Montag's sundry "improvements" ultimately render her (or say, Madonna) less distinguishable. The face of Cher is an idea, that of Montag an Afterthought. (Matt Sussman)

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JANE BIRKIN

Di Doo Dah

(Light in the Attic)

Arriving in the wake of Light in the Attic's reissue of the masterful *L'Histoire de Melody Nelson*, this, Birkin's first proper — if such a word can be applied to anything involving Serge Gainsbourg — solo album, is a series of light delights. Jean-Claude Vannier trades his characteristic dark orchestration for a string sound that is agile and brighter. On the title track, Birkin revels — in a melancholy way — in her tomboyish characteristics, setting the stage for more pun-filled escapades in androgynous amorosness. Elsewhere, she's a hitchhiker, a sidewalk cruiser, a hotel trick, a girl on a motorcycle, and other fantasy figurines. The most audacious song is "Les capotes anglaises," which begins with her blowing up condoms and letting them float off a balcony. The special treat is "Le décadence," not so much a failed attempt at creating a dance craze as a successful erotic mockery of dance crazes. There, Gainsbourg appears for another classic duet.



DAM-FUNK

Adolescent Funk

(Stones Throw)

The album's name is apt, as these tracks, recorded between 1988 and 1992, capture Dam-Funk's sound and outlook in a teenage stage of sonic bumptiousness and lyrical lustiness. The content is spelled out in

the titles: songs like "I Like Your Big Azz (Girl)," "Sexy Lady," and "When I'm With U I Think of Her," are a world away from the mystic leanings of more recent Dam-Funk tracks like "Mirrors." Equally direct are the album's musings on existence, such as "I Love My Life." The sound owes a debt to — or is a youthful outgrowth of — the early 1980s electro funk of Prince, Mandre, and others. Dam-Funk has been honing his use of analog keyboards for a long time — when it comes to Korgs and Casios, he's no new kid on the block, though he was back when these songs were captured on tape. The homecoming-dance cover art, selected by Peanut Butter Wolf from Dam's photo albums, captures the vintage feel perfectly.



THE FLYING LIZARDS

The Secret Dub Life of the Flying Lizards
(Staubgold)

Flying Lizards are best known for creating possibly the cheapest British chart-topper in history, a pots-and-pans 1979 cover of "Money (That's What I Want)," distinguished by Deborah Evans' hilarious deadpan vocal. As the title hints, Evans isn't present on *The Secret Dub Life of the Flying Lizards*, nor are any other traditional vocalists — instead, main Lizard David Cunningham remixes 1978 source material by Jah Lloyd. The catch was that Cunningham only had a mono master tape to work with, rather than the plethora of tracks usually associated with dub. A lost gem from the early days of reggae-punk fusions and collisions, this album — with loops built from tape-splicing — reveals the dub underpinnings of Cunningham's brash and innovative work on "Money." An irreverent vanguard producer, he uses ping-pong balls to create ricochet effects on one track, just as "Money" seems to throw everything but the kitchen sink at listeners.



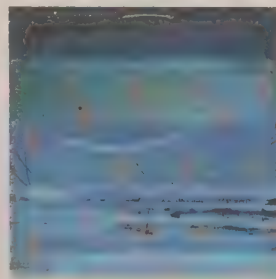
GIRLS
BROKEN DREAMS CLUB

GIRLS

Broken Dreams Club EP

(True Panther Sounds)

One of the things that makes Girls so special is Christopher Owens' ability to write so directly about the unavoidable aspects of life without falling into cliché. So it is on "Heartbreaker," which begins with the observation, "When I look in the mirror/ I'm not as young as I used to be/ I'm not quite as beautiful as when you were next to me." A newer addition to Girls' nascent greatness, as displayed on this six-song collection, is their facility at traversing various genres while always sounding like themselves. The reggae and early rock 'n' roll fusion "Oh So Fortunate One," the bossa nova touches of "Heartbreaker," and the country lament of the superb title track (complete with pedal steel) sound like ... Girls. While the sonic palette shifts from song to song — and sometimes within them — more than one composition evokes the anthemic balladry of their 2009 debut album's "Hellhole Ratrace." That's no small achievement. The outlook, though, is less hopeful and more disillusioned. Who knows what the future holds.



GOLD PANDA

Lucky Shiner

(Ghostly International)

There should probably be a moratorium placed on the use of the word *panda* in group names, but the man

known as Gold Panda can be forgiven, based on the sheer zinging energy of this album, which has nothing in common with any Beach Boys-flavored Animal Collective endeavors. One of Gold Panda's trademarks is a sharply-edited, sped-up approach to vocal samples that makes Kanye West's sound like screw. Instrumental tracks such as "Vanilla Minus," "Snow & Taxis," and the incandescent "Marriage" call the crackling warmth of the Field to mind, but their energy is more hyper, their outlook much more colorful. "Same Dream China" takes the glassy percussion of Pantha Du Prince's "Stick to My Side" into out there realms — it's one of a few tracks that maneuvers across a high wire just above exotica and Orientalism. A late contender for techno album of the year.



THE MANTLES

Pink Information
(Mexican Summer)

San Francisco's the Mantles deliver great straightforward rock 'n' roll. Dressed in a cover by local artist Michelle Blade, this EP picks up where their debut album left off, as guitarist-singer Michael Olivares leads the charge with vocals that somehow manage to sneer and snarl and seem amiable at the same time. "Situations" is actually kind of harsh, taking a scenerist or gold-digger to task for his or her shallow and failure-fated state of being. "Lily Never Married" is more reflective, a portrait of a spinster that opens into thoughts about family within a changing world. "Waiting Out the Storm" finds the group trying on its epic journey boots, and they fit just fine.

BRIAN MCBRIDE

The Effective Disconnect
(Kranky)

A disturbing subject yields mournful tone poems on this album by Stars of the Lid's McBride, which col-

PLAYLIST: JOHNNY RAY HUSTON



lects elements of his soundtrack for *Vanishing of the Bees*, a 2009 documentary on colony collapse disorder. (Mercifully, voice over by Ellen Page is left off the album.) There's no flight-of-the-bumblebee whimsy in McBride's musical testimony to the spirit of the beehive. In the liner notes, he writes that filmmakers George Langworthy and Maryam Henein suggested he focus on "the gloriousness of the bees, the endurance and hardships of traditional beekeepers, pesticides, and the holistic nature of non-industrial agriculture." These elements aren't always clearly distinguished, but they are present in a manner that avoids cliché.

Ballad Of The Lights

Arthur Russell and the Flying Hearts featuring Allen Ginsberg

**ARTHUR RUSSELL AND THE FLYING
HEARTS FEATURING ALLEN GINSBERG**
Ballad of the Lights
(Presspop Music)

"Ballad of the Lights" was performed by a friend at the late Arthur Russell's funeral, which is as strong a proof as any that it is an important entry within his vast and diverse songbook. This two-song 10-inch vinyl release couples it with another recording from Russell's many studio collaborations with Allen Ginsberg, Ginsberg's recitals within "Ballad of the Lights" almost come off superfluous, except that they set the glory of the song's resurrection-like structure in greater relief. The B-side, "Pacific High Studio Mantras," is a Buddhist chant accompanied by instrumentation, and perhaps not intended for commercial release. (Ginsberg himself hinged



THE SOFT MOON
The Soft Moon
(Captured Tracks)

It's no surprise that the debut album by Bay Area musician Luis Vasquez is dark and densely claustrophobic — nor is it a surprise that it's excellent. It kicks off with one highlight from his earlier EPs, "Breathe the Fire," where his whispered vocal — dancing over doom-laden bass and guitar worthy of *Pornography-era* Cure — manifests maximum sinuous menace. The death dance of "Circles" is more Sister of Mercy-like, but really, Vasquez transcends well-known goth and more obscure dark wave poses and influences through sheer intensity of focus. "Sewer Sickness" might be the album's darkest and most compelling black pit, as Vasquez's surrunt vocals take on the quality of a malevolent primal incantation.



SOLAR BEARS
She Was Coloured In
(Planet Mu)

Like Gold Panda, Solar Bears coun-

ter a dodgy name by delivering solid tunes. *She Was Coloured In* is more melodic than most recordings on Planet Mu. "Children of the Times" mixes Johnny Marr-caliber guitar shimmer with a Vocoder chorus that is sure to evoke comparisons to Air. Likewise, the title composition places Air-y elements up against Aphex Twin-like ambience. Enjoyably ham-fisted prog keyboard flourishes dive in and out of techno terrain on the title track. The chord changes and underpinnings of "Head Supernova" evoke Angelo Badalamenti's scores for David Lynch. The riddle of Solar Bears is whether all these touchstones or influences add up to an act with its own identity or — perhaps no less an achievement in 2010 — a generically beautiful album.



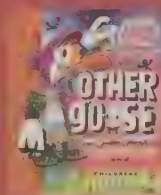
JIM SULLIVAN
UFO
(Light in the Attic)

When an excellent songwriter disappears, his or her voice remains. There is proof of this in the recent issuing of Connie Converse's priceless previously-private recordings, and now in this reissue of the 1969 debut album by Jim Sullivan, a ten-song collection that fuses orchestral ornamentation and plainspoken brevity. Sullivan vanished into the New Mexico desert one day in 1975, but his musical legacy is being revived, and rightfully so, as the best moments here are reminiscent of better-known contemporaries such as Fred Neil and Tim Hardin. All the doomed young men: there's something eerie about the funeral string intro of the opening track "Jerome," yet Sullivan's music also possesses vitality and good cheer. Best of all is "UFO," a graceful piece of baroque pop (and quintessential example of a California paranormal mindset), adorned with echo-laden effects that Malibu kinfolk and relative survivor Linda Perhacs might appreciate. **BBFG**

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Dance fever

Portman is prima in *Black Swan*

By Cheryl Eddy
arts@sfbg.com

FILM "Lose yourself," ballet company head Thomas (Vincent Cassel) whispers to his leading lady, Nina (Natalie Portman), moments before she takes the stage. But Nina is already consumed with trying to find herself. Rarely has a journey of self-discovery been so unsettling.

Set in New York City's catty, competitive ballet world, *Black Swan* samples from earlier dance films (notably 1948's *The Red Shoes*, but

Swan is, obviously, *Swan Lake*, in which a single dancer portrays both the White (good) and Black (evil) Swans. And in dance, mirrors are necessarily everywhere. Nina constantly stares at herself, and not just while practicing her steps. "I just want to be perfect," she blurts out to Thomas, nervously lobbying for the Swan Queen role — made suddenly available due to the reluctant retirement of the company's prima ballerina (Winona Ryder, feral and fierce in her few scenes).

See, Nina's been with the company for four years, and though her talent is apparent, she's made no waves (or friends, it would seem). *All* she

emphasized its day-to-day tortures, or exaggerated them, as Nina's deterioration takes some unexpectedly gory detours.

Exacerbating Nina's frustration is Lily (Mila Kunis), a brand-new addition to the company who resembles Nina in passing, but is otherwise everything the rigid, frigid Nina is not: a sexy, rebellious free spirit whose mere presence jams Nina's brainwaves. (Not rocket science: Lily symbolizes the Black Swan; Nina, the White.) Naturally, they become frenemies. Lily is "imprecise and effortless," according to Thomas; meanwhile, his loosen-up advice to the prim Nina is "go home and touch yourself." The emphasis on masturbation is probably *Black Swan*'s corniest conceit, though it does fold into the theme of Nina's long-overdue awakening of her true self, sexual and otherwise.



Ducking the ugly duckling: Nina (Natalie Portman) meets her own worst enemy in *Black Swan*.

PHOTO BY NIKO TAVERNISE

also 1977's *Suspiria*, with a smidgen of 1995's *Showgirls*), though director Darren Aronofsky is nothing if not his own visionary. *Black Swan* resembles his 2008 *The Wrestler* somewhat thematically, with its focus on the anguish of an athlete under ten tons of pressure, but it's a stylistic 180. Gone is the gritty, stripped-down aesthetic used to depict a sad-sack strongman. Like Dario Argento's 1977 horror fantasy, the elegantly choreographed *Black Swan* is set in a hyper-constructed world, with stabbingly obvious color palettes (literally, white = good; black = evil) and dozens of mirrors emphasizing (over and over again) the film's doppelgänger obsession.

Of course, none of this is out of line: the ballet at the center of *Black*

cares about is dance, and she's tunnel vision-enabled by her mother (a spooky Barbara Hershey), who babies Nina even as she blames her for monkeywrenching her own ballet career. Portman is 29 years old, and though she's presumably playing younger here, *Black Swan* doesn't pretend she's a teenager. Thomas' "visceral and real" (ahem) take on *Swan Lake* is Nina's last chance to be a star before she's too old to be in the running.

If you've seen *Black Swan*'s poster or provocative trailer, you know that Nina gets the part — and it's no spoiler to say that her already-fragile mental state gets just as much a workout as her muscles. Although: rarely has any film about ballet (an exquisite, graceful art form) so

As Nina, Portman gives her most dynamic performance to date. In addition to the thespian fireworks required while playing a goin'-batshit character, she also nails the role's considerable athletic demands. (No need to play spot-the-dance-double, a game most thrillingly deployed during 1983's *Flashdance*.) Portman's intelligence and intense beauty can make it hard for her to seem like a real person onscreen, but as *Black Swan*'s dread-filled bird, it all fits. It's a career-elevating turn (and I suppose she's finally off the hook for participating in those *Star Wars* prequels). Nina strives for perfection; Portman owns it. **SFBG**
BLACK SWAN opens Fri/3 in Bay Area theaters.

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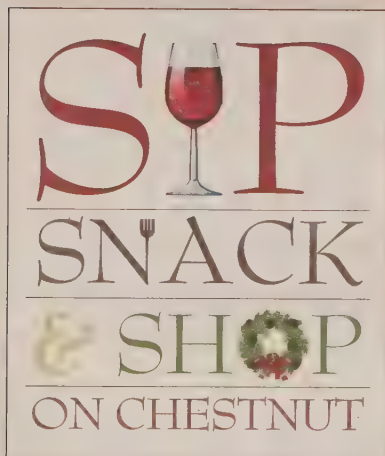
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The Animal Connection II raffle: A dog or a cat bed
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Tasting: Bear Flag wine

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Discount: 15% off select merchandise including gift certificates
Raffle: Two \$150 gift certificates to Kelly Keiser Splendid Interiors
Arbonne International discount: 15% off all items
All profits donated to the Salvation Army
Arbonne International raffle: \$150 SPA product set

3 WE OLIVE: 2379 CHESTNUT STREET

Discount: 20% off entire store
Raffle: A collection of We Olive olive oils and vinegars in a reusable tote bag (\$90 value)
Tasting: Pestos & tapenades from We Olive, Pretzel Crisps®, soup from the Rustik Chef, and Millesime Cellars wine

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Raffle: \$50 gift certificate
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Dolmathes - Stuffed vegetarian grape leaves
Tzatziki - Yogurt and cucumber spread
Spanakotyropita - Feta stuffed with spinach and herbs warm pita

5 CRUNCH FITNESS: 2324 CHESTNUT STREET

Discount: \$250 off enrollment (Reg. \$299.99)
Raffle: A one month membership (\$149 value)
Tasting: Tres Agaves tequila

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6 KARA'S CUPCAKES: 3249 SCOTT STREET

Discount: Purchase a holiday Peppermint Twist cupcake and receive any regular cupcake free (one per person). Or pre-order 2 dozen regular or minis during the Sip Snack & Shop event for your holiday party between 12/3-12/31, and receive complimentary delivery in SF proper.
Raffle: Kara's Cupcakes T-shirt and 1 dozen cupcakes (pick up in store)
Tasting: Mini peppermint twist cupcakes and samples of Coco Luxe hot chocolate
*First 100 guests

7 THE REPUBLIC: 3213 SCOTT STREET

Discount: 15% off select menu items
Raffle: \$50 gift certificate
Tasting: A chicken wing

8 BIN 38: 3232 SCOTT STREET

Discount: 15% off select menu items
Raffle: Two wine flights (\$40 value)
Tasting: A dark chocolate peanut butter & jelly truffle

9 PLUTOS: 3258 SCOTT STREET

Discount: 15% off several special menu items
Raffle: \$25 gift certificate
Tasting: Smashed garlic spuds

10 JUDY'S CAFE: 2269 CHESTNUT STREET

Discount: 15% off gift certificates. 2 for 1 entree coupons for every guest
Raffle: \$75 gift certificate
Tasting: A slice of pumpkin loaf

11 JACK'S: 2260 CHESTNUT STREET

Discount: 15% off all full priced merchandise in the store
Raffle: Win a Kegerator! For every \$50 spent between November 26 and December 24 shoppers will get a ticket towards the Jack's Kegerator.
Tasting: Peroni beer

12 MARINA & KEBAB: 2257 CHESTNUT STREET

Discount: 15% off entire menu
Raffle: \$25 gift certificate
Tasting: One mezze

13 BOOKS INC: 2251 CHESTNUT STREET

Discount: 30% coupon/one transaction
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Tasting: Magners Irish Cider

14 SAN FRANCISCO OPTICS ON CHESTNUT: 2248 CHESTNUT STREET

Discount: Select merchandise up to 75% off and 15% off gift certificates
Raffle: \$100 gift certificate
Tasting: Vivid Bliss champagne & AGP wine

15 E'ANGELO: 2234 CHESTNUT STREET

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Raffle: \$50 gift certificate
Tasting: A veal & pork meatball

16 BENEFIT: 2219 CHESTNUT STREET

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Raffle: Beauty Bash - Private party for up to 8 guests
Tasting: Fiji Water

17 MARINE LAYER: 2209 CHESTNUT STREET

Discount: 25% off all polos & 15% off all women's merchandise
Raffle: Private shuffleboard happy hour for up to 25 people
Tasting: Trumer Pils beer and Brugal rum

18 TOSS DESIGNS: 2185 CHESTNUT STREET

Discount: 15% off select merchandise and a "Swag bag" to the 1st 100 customers who spend \$15 in the store during the event!
Raffle: Sonoma Expander Tote Bag with brown faux croc pattern
Tasting: Y. Rousseau wine

19 HERITAGE ROW: 2176 CHESTNUT STREET

Discount: 20% off all merchandise
Raffle: \$50 gift certificate
Tasting: Hope & Grace wine

20 BABY GAP: 2169 CHESTNUT STREET

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Tasting: Honest Tea

21 GAP: 2169 CHESTNUT STREET

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Tasting: Long Meadow Ranch wine

22 CITY OPTIX: 2154 CHESTNUT STREET

Discount: 15% off select merchandise
Raffle: One pair of Jeans
Tasting: DeLoach wine

23 eCOSWAY: 2146 CHESTNUT STREET

Discount: 15% off select merchandise
Raffle: Hexagon Alkaline antioxidant water purifier (\$580 value)
Tasting: Svedka & Red Bull

24 SUSIECAKES: 2109 CHESTNUT STREET

Discount: 15% off entire menu
Raffle: Gift certificate for a dozen cupcakes (\$36 value)
Tasting: A miniature brownie bite

25 Y&I CLOTHING BOUTIQUE: 2101 CHESTNUT ST.

Discount: 15% off all full priced merchandise
Raffle: \$100 gift certificate
Tasting: Chateau Poteille wine

26 TWO SKIRTS: 2124 CHESTNUT STREET

Discount: 15% off all merchandise
Raffle: \$100 gift certificate
Tasting: Spring Mountain Vineyard wine

27 POTTERY BARN: 2100 CHESTNUT STREET

Discount: 15% off select merchandise
Tasting: M Squared wine

28 RABAT: 2080 CHESTNUT STREET

Discount: 15% off select merchandise including gift certificates
Raffle: \$50 gift certificate
Tasting: Don Pilar tequila

29 RISTORANTE PARMA: 3314 STEINER STREET

Discount: 15% off the entire menu
Raffle: \$50 gift certificate
Tasting: Marinated olives

30 ISA: 3324 STEINER STREET

Discount: 15% off entire menu
Raffle: Three course dinner for two
Tasting: Truffle Risotto with Baby Shitake, Hon Shimiji Mushroom & Reggiano

31 THE PLANT: 3352 STEINER STREET

Discount: 15% off entire menu
Raffle: Dinner for two at the Steiner Street PLANT. (\$50 value)
Tasting: Samples of the famous PLANT Burger (vegan)

32 PURE BEAUTY: 2085 CHESTNUT STREET

Discount: 15% off all merchandise
Raffle: Perricone Basket: Toner, Tinted Moisturizer, Lip Plumper, Eye Smoother & Peptide Moist
Tasting: Black Star beer & Solerno blood orange liqueur

33 PAPER SOURCE: 2061 CHESTNUT STREET

Discount: 15% off holiday wrap
Raffle: 1 Creative Card Class for up to 6 guests (\$120 value)
Tasting: St. Supery Vineyards & Winery

34 CHECK IN LOCATION

WELLS FARGO BANK: 2055 CHESTNUT STREET
Raffle: Two Pacific Catch \$25 gift cards
Tasting: Pacific Catch's Warm Tom Kha Soup & Rock Sale

35 GAP BODY: 2040 CHESTNUT STREET

Discount: 15% off entire purchase, additional 15% off by opening a GAP card
Raffle: One pair of sport pants
Tasting: Artesa wine

CLIF DIVERS

36 PACIFIC CATCH SAN FRANCISCO: 2027 CHESTNUT STREET

Discount: 15% off food and nonalcoholic beverages at the restaurant
Raffle & Tasting: See Wells Fargo

37 MONKEY ON CHESTNUT: 2025 CHESTNUT STREET

Discount: 15% off all merchandise including gift certificates
Raffle: Four \$25 gift certificates
Tasting: Haamoni Shochu

38 CIRCA: 2001 CHESTNUT STREET

Discount: 15% off entire menu
Raffle: A bottle of champagne to be enjoyed at Circa
Tasting: Bites from a Sample Menu

39 PATXI'S CHICAGO PIZZA: 3318 FILLMORE STREET

Discount: 15% off entire menu
Raffle: \$50 Patxi's gift card
Tasting: Extra thin pizza squares

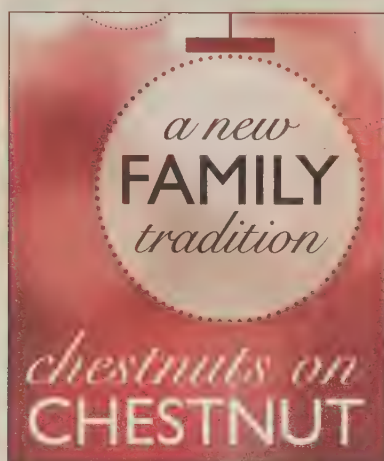
40 J'S GALLERY & IAN ROSS: 256 MOULTON STREET

Discount: 15% off art by Ian Ross
Tasting: Blue Moon & Pale Moon beer

41 CHECK IN LOCATION

EASTSIDE WEST: 3154 FILLMORE STREET
Discount: 15% off select menu items
Raffle: \$50 gift certificate
Tasting: One of either a house cured salmon bruschetta, ahi tuna tartar tostada, or wagyu kobe beef slider

*All tastings are while supplies last.



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- 5 Caricatures by Emma Tipping
- 6 Hula Hoopin' Fun
- 7 Fire Roasted Chestnuts
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THU 12/2
8P **KEMO SABE, LAURA JEAN, CHEETAHS ON THE MOON** (PUNK/POP) SS
9P **DJ SURESH & NAGABEATZ** (WORLD MUSIC) NOS

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Cover your eyes, Tiny Tim: Victorian visuals for young and old at the Great Dickens Christmas Fair.

LEFT PHOTO BY BEVAN IREDALE; RIGHT PHOTO BY RAYMOND VAN TASSEL

What the Dickens

A Cow Palace tradition inspires strange dedication, adult stimulation — and snappy cravats

Caitlin Donohue
caitlin@sfbg.com

DAYS OF YORE For some, the holidays mean a frenzied stagger through the mall or a return to the cocoon of familial love. Others simply curl into a fetal position and try to block out consumerism's bland canned tinkle of bells.

But for many in the Bay Area, the holidays mean donning some crinoline, a corset, or a snappy cravat and traipsing about a maze of freshly built village streets — engaging perfect strangers with a faux Victorian British accent. Such is life at the Great Dickens Christmas Fair, a nine-day event celebrating its 40th year of “appy Christmas, guv’nuh!”

In a foul, holiday-incurred blackness of a hangover, I was learning about the intricacies of epochal mass delusion in the Dickens family parlor — a party of cucumber sandwiches and polite conversation in a cozy corner of the Cow Palace, where the fair is set. Kevin Patterson, a beaming dandy of a man, greeted me with a blast of British cheer, although we quickly settled back into Californian when my somewhat reduced energy level

and clumsy manhandling of a porcelain teacup became apparent.

Patterson’s parents started the fair, inspired by the sartorial glee of the Renaissance Pleasure Faire. “It was a natural shift from Queen Elizabeth and Shakespeare to Queen Victoria and Charles Dickens,” he tells me. Three generations of his family are now involved in its production, including his children and wife, Leslie. He says a fair of this kind exists nowhere else, not even in merry olde England.

I’m trying to figure out what makes a person want to be a part of such an involved pantomime. The three acres of Dickensian playground are host to more than 800 performers. There are the can-can girls flashing their bloomers at Mad Sal’s dockside alehouse, Father Christmas, homeless drunks, even the queen herself, who promenades past us to the loud delight of the waitstaff inside the family parlor.

The cast also includes a shriveled Scrooge (who is flown over from England specifically to play the role), dogs, and small children. Here and there dart 10-year-old boys delivering telegrams. Everyone is speaking in some approximation of Victorian dialect, and most seem reluctant to break through their shamming — we run into a bel-

ligerent William Sykes, apparently prior to being deported to Australia on charges of manslaughter, in one of the fair’s five (!) bars at one point and are nearly put off our spiced mead by his growlings.

It’s all about the season, Patterson explains. He tells me that the Victorian era, the birthplace of the Industrial Revolution, was when many of the traditions we celebrate today came about. “It was a simpler time.”

Perhaps, but not if you base your impressions of, say, the costume guidelines for the hundreds of cheery participants (easily seen on the fair’s website), or the dialect instructions, or the weekly e-mail missives that gently remind players that cell phones were not a feature of 1800s England and are not to be brandished, even if it is to take a photo of the live corset models or — gasp! — Dickens himself. “Authenticity is important. Most people in our cast care so much about doing it right,” says Patterson.

The rules of conduct are so expansive that classes are offered at a nearby high school in the weeks leading up to the fair for those hoping to brush up on their speech, improvisation skills (all the better to create the “environmental theater” effect Patterson IS looking for) as well as how to make your own clothing. Most people in those days had to, you know.

But the casual visitor to the Great Dickens Christmas Fair need not adhere to all these strictures, though I did feel très gauche in my jeans and hooded sweatshirt. We spent most of our time in the “unsavory” parts of town where custom dictates glottal stops for words with

double t’s, and “anyfink” instead of “anything.” You find the filthiest drunks thereabouts, not to mention the boozy pub songs of Mad Sal’s, and a boudoir photography booth to show off your new spendy corsetry from Hayes Valley’s Dark Garden.

Not to mention an absinthe bar (pouring some local brews), hair-braiding salons, an explorer’s club, steampunk wonder shows, tarot readers, meat pies, crafts galore — and the happenstance magic of coming across a bunch of Dickensians spontaneously acting out some scene of yore-ness, not because they’re being watched by a gawking family but because they really, really like playing out life in Victorian England.

In one such scene, two women were strumming mandolins on the floor, their tiny ankle boots peeking out from voluminous skirts. Around them a perfectly period audience looked on from chairs set against the walls. Even in my slightly dehydrated, deflated state, I could enjoy their dedication to this homey weirdness.

“It’s our family holiday. We look forward to celebrating it every year,” twinkles Patterson, as I bid adieu to the posh environs of the family parlor. Charles Dickens himself sees me out onto the fake street outside, thanking me for attending his fair. **sfbg**

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Welcome to the Asylum

Sic Alps clamber back into view

By Kimberly Chun
arts@sfbg.com

MUSIC Just one glance at the title of Sic Alps' forthcoming full-length, *Napa Asylum* (Drag City), triggers memories of what might have been one of the most infamous (a.k.a. perfect) moments in punk history: the sight of the Cramps' Lux Interior lurching among the patients at Napa State Hospital in 1978, as captured in *The Cramps: Live at Napa State Mental Hospital*, by SF's Target Video. How does a humble assemblage of SF noisemakers live up to those memories and dare to go *there*?

"I know, right?" says the affable Mike Donovan by phone, on the brink of this year's turkey gorge. "We didn't even think of it, though people-in-the-know think of that." A sketch of the old institution, ages before the Cramps roared through it, actually gave Donovan, Matt Hartman, and newest member Noel Von Harmonson the idea of attempting a concept album about the lost spirits roaming the ultimate wine country getaway. But once the band got into recording, the notion ultimately died and only the title and a song or two about the institution's spaces and characters survived, among a whopping 22 tracks.

Before the January release of its fifth long-player, and first since *U.S. EZ* (Siltbreeze, 2008), Sic Alps are revving into action, playing a Dec. 4 benefit to pay the hospital bills of artist Akassia Mann, who is battling ovarian cancer. Mann is also the mother of Big Eagle's Robyn Miller — Hartman and Harmonson's housemate. Count on the downbeat new songs to wash up that night, riddled with pop references yet mangled and unique in a way that, say, Ariel Pink would appreciate.

The darkness on the edges of this batch of numbers was something Donovan considered. "I guess that's one of the first things one of my friends said, 'There's a bunch of bumper tunes on this,'" recalls Donovan, whose good-naturedness seems to run counter to the album's tone. "It peeked through. We didn't say, 'Let's make things

that are really down. Let's temper these snappy numbers and noise tracks with bummers.' But with 22 songs, there's more room for it to do its thing."

Likewise, when it came down to editing and sequencing the recording, and deciding if it would be a single or double album, Sic Alps went with the flow — namely, Hartman's sequence. "It was a 'killer and no filler thing' and then Matt put together that sequence and sent it out with an e-mail header — 'A fuck-yes double album,'" offers Donovan. Gone were the fights of old over sequencing: "It was done."



Darkness on the edge of 22 songs: Sic Alps looked to Napa State Hospital for initial inspiration when creating their new album.

In went the songs roughly concerning reincarnation ("Nathan Livingston Maddox," based on Donovan's dream about the late Gang Gang Dance member) and magic (which is "meant to brush by you — it's nothing you can describe or talk about"). Simmering in the free-floating, far-flung *Exile on Main Street*-meets-crushed-metal-Royal Trux stew, witchy connects are made between the so-called discovery of the Golden State and the mortgage crisis ("The First White Man to Touch California"), as well as mythic rock 'n' roll departures and Midwestern innocents leaving home ("Zeppo Epp").

It all sounds like nothing other than Sic Alps. The group had been taking it easy, with Ty Segall in

its ranks, until Harmonson joined late last year. Now the group's pillar-like P.A.-slash-power station — a product of the need to control its dramatically, drastically dense brand of echo and reverb — has been doubled in the form of a second tower.

Further, the band is currently honing that bristling, dense thicket of echo with simpatico sound maestro Eric Bauer, once Donovan's bandmate in Big Techno Werewolves. Just in time for a new growth spurt, Sic Alps recently bunked down in Bauer's basement-based Chinatown analog studio, where Segall recorded his

last album, the Oh Sees tracked its next full-length, and the Mantles jotted down a 7-inch. "When the iron was hot, we were like, 'Fuck it,'" says Donovan. After doing the 9-to-5, the band is ready for something more, though Donovan amiably confesses, "I want the rock 'n' roll lifestyle without getting paid for doing rock 'n' roll. I only work two days a week, but I have a rock 'n' roll lifestyle — without the money." **—SFBG**

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When we were young and trod the boards: Maya Donato switches off with Julia Belanoff at playing the title role in the stage musical version of *Coraline*. | PHOTO BY JESSICA PALOPOLI

More than child's play

What's the matter with grimly fiendish *Coraline*?

By Robert Avila
arts@sfbg.com

THEATER Enticing adults with a children's story shouldn't be too hard these days, with trails long since blazed by comic-book blockbusters, primetime cartoons, and the like. Still more to the point, the theater has a long tradition of adapting folk and fairy tales to sophisticated, not to say macabre purposes. Witness ACT's hit run of *The Black Rider* or — in New York City — the current blood-splattered take on Hans Christian Andersen's *The Red Shoes* by Cornwall's Knecht Theater, which last year offered its *Brief Encounter* to Bay Area audiences.

So what's the matter with *Coraline*?

The stage adaptation of creepster fantasy novelist Neil Gaiman's 2002 children's story (also a 3-D animated film in 2009) proves a generally drab musical in SF Playhouse and director Bill English's West Coast premiere, despite sporting an impressive ensemble of collaborators that includes playwright David Greenspan (book) and the Magnetic Fields' Stephin Merritt (music and lyrics). It's all the more surprising given the inherent attraction of the material, which comes shot through with quirky staging possibilities and rich, dark veins of psychology and existentialism.

The title character is a sharp, gutsy little girl and only child (played by the confident and tuneful if somewhat too flinty Maya Donato, alternating nights with Julia Belanoff) born to a pair of middle class English

parents (Jackson Davis and Stacy Ross). Their eccentric neighbors include a pair of aging actresses (Susi Damilano and Maureen McVerry) and a Russian showman (Brian Degan Scott) who carries around a mouse-circus tent.

Coraline and her parents live in one half of a converted old house (a spectral pop-out figure looming in the back of English and Matt Vuolo's slightly Seuss-ian scenic design). The other half remains empty, supposedly, separated from the inquisitive Coraline by an intriguing door leading immediately onto a brick wall. Naturally, this proves no impasse, soon offering the little girl entrance into a parallel universe where the neighborhood cat (Brian Yates Sharber) suddenly commands the power of speech and her "other" parents (Davis and Ross again) — with black buttons sewn into their eye sockets — eagerly await her arrival.

Coraline at first appreciates this Other World where, for one thing, people seem to get her name right, instead of insisting on calling her Caroline all the time. But the place, which she herself notes is more like "an idea" than a physical reality, also comes to threaten her profoundly. Meeting a group of lost children who've become forgetful ghosts, she comes to understand that her Other Mother is in fact a wicked pursuer bent on snatching her soul, and who has meanwhile abducted her real parents. With the help of the independent-minded but sympathetic cat, Coraline will summon the where-withal to beat back this threat, but the experience — corresponding to a child's first confrontation with the fact of her own mortality — leaves

her changed, more knowing, in touch with her "authentic" self.

Musing on the latent, vaguely Heideggerian content of this "children's story," however, turns out to be just one way of passing the time over the course of 90 otherwise-uneventful minutes. Musically, the play begins with a tinkly little overture on toy pianos by the ensemble, before transitioning to off-stage (and somewhat muted) piano accompaniment by music director Robert Moreno. Merritt's lightly humorous songs seesaw between naïve surface gestures and intimations of roiling depths. But the shrewd charm of the songs themselves can't carry a show preoccupied with balancing the story's cuteness and its potential shock value, and leaning too heavily toward the former. (It may have been a shrewd move of the original New York production to have cast an adult, namely actress Jayne Houdyshell, in the title role, thereby holding out the potential for greater subtlety and irony at the center of the story.)

The material and music notwithstanding, the production's too timid approach to the violence and dread in the story tends to fracture the action into a series of adorable bits and self-consciously "playful" wickedness. The Brothers Grimm or even Hans Christian Andersen it ain't, though you can't help feeling it should have been. **SFBG**

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Jailbird lovebirds Steven (Jim Carrey) and Phillip (Ewan McGregor) bond behind bars.

PHOTO BY PATTI PERRET

Cash and Carrey

Gay romantic comedy *I Love You Phillip Morris* inches toward the mainstream

By Dennis Harvey
arts@sfbg.com

FILM You had to forgive most of the gay press for getting a little too excited over *Brokeback Mountain* (2005). Oh, no doubt it's a great movie, or that the Oscar going to the fraudulent *Crash* (2004) said less about that film's virtues than a skittishness that other movie stirred.

But its excellence and commercial success induced widespread bouts of wishful thinking in the form of announcing new trends that never came to pass.

Five years later, there hasn't been another mainstream American film in which a gay relationship is taken seriously and granted central importance. (You could argue for *The Kids Are All Right*, but that's mostly a comedy, a big art-house hit rather than even a modest mainstream one — and the fact remains that lesbians played by attractive actresses aren't nearly as threatening to the sanity, morality, masculinity, and private parts of many Americans as gay men.) Nor has a single major movie star come out as gay or bi, despite the hilarity induced by excuses for such police-intervention activities as "offering a ride" to transgender sex workers at 4 a.m. or getting mugged while "walking the dog" in a well-known cruising park (also at 4 a.m.). In all these regards, television has leapt well ahead of the big screen.

Given typically imitation-crazed Hollywood's failure to built on *Brokeback's* success — or see it as anything more than a fluke — the case of *I Love You Phillip Morris* is interesting for what it is and isn't. It is, somewhat by default, the biggest onscreen gay romance (not including foreign and indie productions, which are always ahead of the curve) since that earlier film, even if it is (again) primarily a comedy, and one whose true-story basis provides the leavening element of stranger-

than-fiction curiosity. (Nobody's bothered by the gayness of movies like 2005's *Capote* because we accept the otherness of real people too famous and/or peculiar to be relatable.)

What *Phillip Morris* is not, however, is a Hollywood or even American film, all appearances to the contrary. Its financing was primarily French — presumably because there wasn't enough willing coin on this side of the Atlantic. Yes, not even for a comedy starring Jim Carrey. And for a while it didn't even look like *Phillip Morris* would be an American release, even after it had played (and done pretty well) virtually everywhere else, from Europe to Latin America to Southeast Asia to frikkin' Kazakhstan. The reasons (some legal) are unclear, but it seems pretty certain the aforementioned squeamishness around guys kissing and cuddling and diddling factored in — never mind that those guys are Carrey and Ewan McGregor.

Free at last, albeit without much fanfare, *Phillip Morris* proves to have a whole lot more in common with Steven Soderbergh's *The Informant!* (2009) — true tale turned farcical caper, to diverting if mixed results — than to tragic *Brokeback*, even if love runs a rather sad, thwarted course here, too. We meet Steven Jay Russell as an uber-perky all-American lad — a nascent Jim Carrey — perhaps permanently warped at age eight by the discovery that he's adopted. Nonetheless he proceeds along the road of dead-center normality, getting married (Leslie Mann manages to be both very droll and very Christian as Debbie), having kids, being a loveable Mr. Policeman, and fucking guys only on the QT.

A near-fatal accident, however, induces him to merrily chuck it all — he's so nice the family can't help wishing him well — and live life to the fullest by moving from Georgia to South Beach and becoming a "big fag." He soon discovers that "being gay is really expensive," or at least his chosen A-lister lifestyle is. Having been schooled by

his adoption trauma, Steve figures if everything you think you know can so easily turn out to be a lie, why not becoming a fibbing superstar? He begins diverting funds from his corporate employer, amazed at what a chief financial officer position and a golf-playing, polo-shirt-wearing front can get away with. At least to a point — the point that commences several ensuing revolving-door years of cons, captures, prison stints, and ingenious escapes.

It is during one hoosegow stay that he meets the non-tobacco-related Phillip Morris (McGregor), a sweet Southern sissy who got there by sheer haplessness rather than criminal guile. Steven is an ardent, protective lover — if he's also slippery as an eel, that's at least partly because he thinks his lies protect those he loves — and Phillip is a slavishly adoring 1950s housewife who just happens to have been born with a penis.

Like *The Informant!*, *Phillip Morris* fudges the facts a bit for narrative convenience and strains at times for an antic tone that makes life itself a sort of genre parody. In his genius-IQ mind, does Russell see himself as the hero of a perfect if artificial sitcom-type world? Or does casting Carrey require the same sort of hyperreal gloss routinely applied to gimmick-driven vehicles like *Yes Man* (2008), *Bruce Almighty* (2003), and *Liar Liar* (1997), because he bends any context like a fun-house mirror? (Only once, in 1998's *The Truman Show*, did that context meaningfully amplify his cartoonishness; and only once, in 2004's *Eternal Sunshine of the Spotless Mind*, has he calmed down to ordinary human proportions.) Glenn Ficarra and John Requa, making their directorial debut after team-writing a bewildering trio of mainstream comedies (2001's *Cats and Dogs*, 2003's *Bad Santa*, and 2005's *The Bad News Bears*), approach their fascinating material with brashness and some skill, but without the control to balance its steep tonal shifts.

Surprisingly, it's in the "love" part that they often succeed best. While their comic aspects sometimes tip into shrill, destabilizing caricature — the excess that brilliant but barely-manageable Carrey will always drift toward unless tightly leashed — this movie's link to *Brokeback* is that it never makes the love between two men look inherently ridiculous, as nearly all mainstream comedies now do to get a cheap throwaway laugh or three.

Russell's scenes with AIDS-fallen first boyfriend Jimmy (Rodrigo Santoro) are very poignant. And the many more with McGregor, who plays white-trash nelly with an uncondescending delicacy that's both amusing and wistful, are quite lovely. There's one scene of them chatting in their prison cell — viewed overhead in bed, Phillip's head in the crook of Steven's arm — that's so affectionately intimate you can see exactly why the movie took two years to get a U.S. release. Even the prior scene of Carrey riding a different man's ass like a bucking bronco isn't as half so threatening as this, an utterly unguarded moment with two famous faces that both happen to be male conveying a perfectly synched love. **SFBG**

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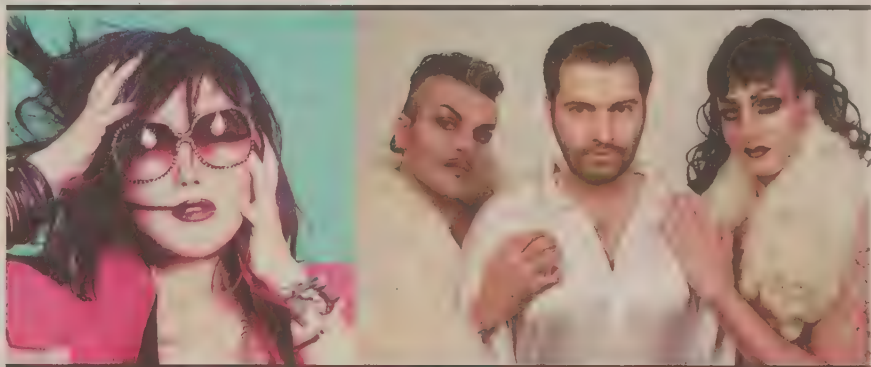
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Cho 'nuff: Margaret Cho, left, blazes into town on her "Cho Dependent" tour, and Some Thing's Glamamore, Downey, and VivvyAnne ForeverMore crown the next Miss Tiara Sensation.

MARGARET CHO PHOTO BY AUSTIN YOUNG, TIARA SENSATION PHOTO BY JUANITA MORE



Cho tunes

By Marke B.
superego@sfbg.com

SUPER EGO "You know me, I'm always doing something," Margaret Cho practically purled over the phone en route to another smash show on the East Coast. Um, understatement of the year much? While the Cho-ness with the Mostest is lately giving off the chill vibes of an edgy comedian and right-on scenester in her prime (she's not shy about being on the golden side of 40), she's been more active than ever. "I totally have symbolic flames on the side of my tour bus," she quipped. "It's so retro '90s."

The San Francisco-born, Korean American, queer-lovin' smart-mouth may have a fulltime TV job on Lifetime's *Drop Dead Diva*, but she's also just released an actually damn good album of "comedy music," *Cho Dependent*, with guest helpers like Tegan and Sara, Fiona Apple, Ben Lee, and Ani DiFranco. (Her DIY dancing turd outfit for the "Eat Shit and Die" video is pretty priceless.) Her current "Cho Dependent" tour, however, focuses less on the tunes and more on the stand-up topics she's polished to raucous perfection. "I talk about immigration, my mother, maybe my new bellydance workout. Also gay rights—I hear they're really in right now," she deadpans. High on her agenda when she hits the city? Some more ink at Everlasting Tattoo on Divisadero, "the best tattoo shop in the world."

"It's just so awesome to be coming back to SF on this tour," she

continues. "It's always like coming home to family. A family with a lot of little dogs."

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Thursday night workout time. The weekly Phonic party at Endup is one of my favorite scene treats, and the lineup this time around is too SF techno-tasty to pass up. Dabecy of Electronic Music Bears joins Honey Soundsystem's Jason Kendig and Pee Play for some distinguished beats in a deeper vein. Thu/2, 10 p.m.-4 a.m., free before midnight, \$10 after. EndUp, 401 Sixth St., SF. www.theendup.com

BETTER
This party on Maiden Lane promises to be a fun crush of styles, with wide-ranging dancefloor selections from DJ Deevie (Pirate Cat Radio), Jason Kendig (again!), Sleazemore (Lights Down Low), and Solar (Sunset). "We're really hoping to save downtown from douchebags and the women who love them," Deevie told me. "The place is nice, but not chi-chi. I mean, it can't obviously double as a strip joint like other downtown clubs. Just come and have some fun." Fri/3, 9:30 p.m.-3 a.m., \$5 before 11 p.m./\$10 after. 45 Maiden Lane, SF

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and Lando Kal beam in for brain melt, with support from spook-tastic up-and-comer OoOoOo, OG atmospheric electro-hopper Machinedrum, and DJ Dials, who always has great hats. It's all part of Hacksaw Entertainment's second anniversary blowout. Sat/4, 9 p.m.-3 a.m., \$14.50 advance. Mighty, 119 Utah, SF. www.hacksawent.com

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GAIL DAVIES

SUN. DEC. 12 • DOORS 7 / SHOW 8 • \$21 ADV. / \$21 DOOR
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HADESTOWN ORCHESTRA /
MICHAEL CHORNEY SEXTET

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LOW
CHRISTMAS TOUR
CHARLIE PARR

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ALLERSELEN • DISPIRIT



Jazz trio the Bad Plus play the Herbst Theatre Fri/4.

Music listings are compiled by Chery! Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 1

ROCK/BLUES/HIP-HOP

Con Brio, Astral Force Elbo Room. 9pm, \$8.
"Dweezil Zappa Plays Zappa" Warfield. 8pm, \$44.50-89.50.
Fancy Dan Band, Erin Brazil and the **Brazilionaires**, Sioux City Kid Bottom of the Hill. 9pm, \$8.
Keith Crossan Big Band Biscuits and Blues. 8 and 10pm, \$15.
New Up, Bernadette, Crackerjack Highway, M80 Mailbox, DJ Jack Frost Independent. 8pm, \$14. Benefit for Blue Bear School of Music.
Phantom Kicks, Actors, Sunbeam Rd Rickshaw Stop. 8pm, \$10.
"Silicon Valley Rocks: A Benefit For Music in Schools Today" Great American Music Hall. 7pm, \$45-75.

FOLK/WORLD/COUNTRY

Good for the Jews Café Du Nord. 8pm, \$15.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Hands Down! Bar on Church. 9pm, free.
 With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel. 85 Campton, SF; (415) 433-8585. 9:30pm, free.
 With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.

Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.

Neighborhood 111 Minna. 9pm, free. With Hot Tub, Man/Miracle, Spirit Spout, King Most, Dnae Beats, Shlohmo, and more.

Red Wine Social Triple Crown. 5:30-9:30pm, free. DJ TophOne and guests spin international funk and get drunk.

Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, i-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.

Synchronize II Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 2

ROCK/BLUES/HIP-HOP

Brothers Comatose, Jugtown Pirates, Human Condition Slim's. 8pm, \$13.
Burial, Vacuum, No Statik, Torture Unit Kim'o's. 9pm, \$7.
Big Bad Daddy Cade Biscuits and Blues. 8 and 10pm, \$16. BB King tribute.
French Miami, Horns of Happiness, Teenage Sweater Hemlock Tavern. 9pm, \$7.
Mister Heavenly Café Du Nord. 9pm, \$12.
Moocretro, Havarti Party, Tarantula Tango, Rival Parties, Family Matters Stud. 7pm, free.
Elliot Randall and the Deadmen, Victoria George, Tiny Television Independent. 8pm, \$14.

JAZZ/NEW MUSIC

"Hellkats Holiday Bash" DNA Lounge. 7pm, \$13. With Jazz Mafia All-Stars and Hubba Hubba Revue. Benefit for Jennifer "Jersey" Mitti.
Mighty Diamonds Yoshi's San Francisco. 10:30pm, \$22.

CONTINUES ON PAGE 36

BITTER END
 TUESDAY NIGHT TRIVIA
 9pm
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 DRINK SPECIALS
 HAPPY HOUR
 Mon-Fri 4-8pm
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 DINNER 5:30 TO 10:00.
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 WED 12/1
BAY AREA COMPOSERS BIG BAND
 (JAZZ) 7:00 PM \$7
\$35 PRX FIXE INCLUDES 3-COURSES, WINE AND SHOW
 THU 12/2
TU GUSTO MUSICAL... CHELLE & FRIENDS!
 (LATIN JAZZ) 8:30 PM \$10
 FRI 12/3
 PRIVATE EVENT
 SAT 12/4
 CLOSED FOR DINNER / DOORS OPEN AT 9:30
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AFRICA RISING...
 FEAT. AKOSUA W/ DJ JEREMIAH & AFROBEAT NATION
 (AFROBEAT) 9:30 PM \$10
 SUN 12/5
"PACHANGA!" SUNDAY SALSA DANCE PARTY
 FEAT. JESUS DIAZ Y SU ORA
 (SALSA) 4:00 - 9:30PM \$10
 TUE 12/7
"FIGHT FIRE WITH FIRE" FUNDRAISER
 FEAT. BRONKAR / PAPER DOLLS / RUPA AND THE APRIL FISHES / GOMORRAN SOCIAL AID AND PLEASURE CLUB / QUINN DEVEAUX / ROB REICH W/ DEB RUBIN
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 \$14 DOOR
 ELIOT RANDALL & THE DEADMEN
 THU DEC 2nd
 doors 7:30
 \$10 ADV
 \$14 DOOR
 DIEGO'S UMBRELLA
 FRI DEC 3rd
 doors 8:30
 \$10 ADV
 \$12 DOOR
 BENEFIT TO RO
 SAT DEC 4th
 doors 8:30
 \$20
 THE POSIES
 SUN DEC 5th
 doors 7:30
 \$20
 BRENDAN BENSON
 AQUEDUCT
 MON DEC 6th
 doors 8:30
 \$18 ADV
 \$20 DOOR
 THE GRACIOUS FEW
 DANIELLE BARBE • RECKLESS IN VEGAS
 WED 12/7 DOORS 7:30 / \$20
 THE GREENHORNS
 HACIENDA
 THU 12/7 DOORS 7:30 / \$13 ADV • \$15 DOOR
 RANDY ROGERS BAND
 WHISKEY DAWN
 FRI 12-10 & SAT 12-11 DOORS 8:30 / \$22
 SOULIVE KARL DENSON
 DJ HARRY DUNCAN
 SUN 12-12 DOORS 7:30 / \$13 ADV • \$14 DOOR
 STORNOWAY
 THE HEAD AND THE HEART
 MON 12-13 DOORS 7:30 / \$13 ADV • \$15 DOOR
 TAME IMPALA
 STARDUST & WHITE DWARFS
 WED 12-15 DOORS 7:30 / \$20 ADV • \$22 DOOR
 HOW THE GROUGH STOLE CHRISTMAS TOUR
 THE GROUCH W/ DJ FRESH
 BROTHER ALI W/ DJ SNUGGLES
 ELIGH • LOS RAKAS
 SAT 12-16 DOORS 7:30 / \$16
 FOLK YEAH! PRESENTS
 OM
 LICHENS • BARN OWL • DJ BRITT GOWER
 FRI 12-17 DOORS 8:30 / \$20 ADV • \$25 DOOR
 PROCEEDS TO BLUE BEAR SCHOOL OF MUSIC & DA TAYLOR CHARITABLE FOUNDATION
 HUT AT THE HUT X
 SAT 12-18 DOORS 8:30 / \$48
 CYNDI LAUPER
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 TUE 12-19 DOORS 8:30 / \$30
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THURS/2
JAZZ/NEW MUSIC
CONT>

Allex Pinto Revolution Café, 3248 22nd St, SF; (415) 642-0474, 8:45pm, free.
Al Stewart Yoshi's San Francisco, 8pm, \$25.

FOLK/WORLD/COUNTRY

Annie Bacon's Folk Opera, Audiafauna, Seedy Naturalists Swedish American Hall (upstairs from Café Du Nord), 8pm, \$15. Benefit for the Liberation Institute.
Bryan Byrnes Socha Café, 3235 Mission, SF; (415) 643-6848, 8pm, free.
Chelle and Friends Coda, 9pm, \$10.

Knuckle Knockers Atlas Café, 8pm, free.
My Peoples, B Foundation, La Muñeca y Los Muertos Bottom of the Hill, 9pm, \$12.

DANCE CLUBS

Afrolicious Elbo Room, 9:30pm, \$10. DJs Pleasuremaker and Señor Oz, with guest Nickodemus, spin Afrobeat, tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab, 3389 19th St, SF; (415) 643-3558, 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Club Jammies Edinburgh Castle, 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.
Drop the Pressure Underground SF, 6-10pm, free. Electro, house, and datafunk

highlight this weekly happy hour.
Electric Feel Lookout, 3600 16th St, SF; www.fringesf.com, 9pm, \$2. Indie music video dance party with subOctave and Blondie K.
Good Foot Som., 2925 16th St, SF; (415) 558-8521, 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137, 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Holy Thursday Underground SF, 10pm, \$5. Bay Area electronic hip hop producers showcase their cutting edge styles monthly.
Jivin' Dirty Disco Butter, 354 11th St, SF; (415) 863-5964, 8pm, free. With DJs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788, 10pm, free. Dubby roots

reggae and Jamaican funk from rotating DJs.
Lacquer Beauty Bar, 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362, 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Popscore 330 Rich, 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Studio SF Triple Crown, 9pm, \$5. Keeping the Disco vibe alive with authentic 70's, 80's, and current disco with DJs White Girl Lust, Ken Vulsion, and Sergio.

FRIDAY 3

ROCK/BLUES/HIP-HOP

Alabama Mike Biscuits and Blues, 8 and 10pm, \$20.
Audio Dub, Last Ambassadors Elbo Room, 10pm, \$13.
Black Witchery, Blasphemophager, Diocletian, Obelance Thee Parkside, 9pm, \$12-15.
Boney M. Nob Hill Masonic Auditorium, 1111 California, SF; www.discosf.com, 7pm, \$45-135.
Congress Coda, 10pm, \$10.
Diego's Umbrella, Triple Cobra, Loyd Family Players Independent, 9pm, \$12.
IRB Revolution Café, 3248 22nd St, SF; (415) 642-0474, 8:45pm, free.

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K-Holes, Wax Idols, Stickers Hemlock Tavern. 9:30pm, \$7.
Midnight Chaser, Bastard, Vanishing Breed Kim's. 10pm, \$7.
Eddie Money Razz Room. 7 and 9:30pm, \$45-50.
"Popscene Presents Chicago vs. San Francisco" Rickshaw Stop. 9pm, \$10.
 With Hey Champ, Butterfly Bones, and Money Penny, plus DJ sets by Team Bayside High and Aaron Axelsen.
"Secret House Party with People Under the Stairs" Slim's. 9pm, \$19. With DJ Day. **Sistas in the Pit, Cleve-Land, MILF, Ani DiFranco's Dick 111 Minna.** 9:30pm. Benefit for Todd "Spor Virus" Smith.

JAZZ/NEW MUSIC

Mike Stern Band Yoshi's San Francisco. 8 and 10pm, \$18-26.

FOLK/WORLD/COUNTRY

Cuban Cowboys, Dead Westerns, DJ Santero Bottom of the Hill. 8:30pm, \$12.
Left Coast Special Socha Café, 3235 Mission, SF; (415) 643-6848. 8pm, free.

DANCE CLUBS

Braza! Som. 10pm, \$10. With DJs Vanka, Elan, and Caasi.
Deeper 222 Hyde, 222 Hyde, SF; (415) 345-8222. 9pm, \$10. With rotating DJs spinning dubstep and techno.
Dirty Rotten Dance Party Madrone Art Bar. 9pm, \$5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs B-Cause, Vinnie Esparza, Mr. Robinson, Toph One, and Slopoke.
Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.
Germany Calling Cat Club. 9:30pm, \$6. German goth and industrial with DJs Tomas Diablo, Joe Radio, Xander, and Unit 77.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.
Hot Chocolate Milk. 9pm, \$5. With DJs Big

Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Mighty's 7-Year Anniversary Mighty. 9pm, \$7. With DJ Shortkut, Derek Hens, Motion Potion, Syd Gris, DJ Platurm, and more.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanco "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Some Thing Stud. 10pm, \$7. VivvyVanne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Strangelove Cat Club, 1190 Folsom, SF; (415) 703-8965. 9:30pm, \$6. With DJs Tomas Diablo, Melting Girl, Sage, and Daniel Skellington spinning goth and industrial.
Vintage Orson, 508 Fourth St, SF; (415)

777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktails.

SATURDAY 4

ROCK/BLUES/HIP-HOP

Chris Cain Biscuits and Blues. 8 and 10pm, \$20.
John Enghausen, Fat Opie, Beautiful Losers Hotel Utah. 10pm, \$10.
I-80s Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Marco Benevento Trio Independent. 9pm, \$20.
Maus Haus, Fol Chen, Brent Amaker and the Rodeo, Exrays, Epicsauce DJs Bottom of the Hill. 9pm, \$12.
Eddie Money Razz Room. 7 and 9:30pm, \$45-50.

Mumlers, Sic Alps, Big Eagle, Bart Davenport Rickshaw Stop. 8pm, \$10-15. Benefit for Akasia Mann, mother of Big Eagle's Robyn Miller.
Tropical Sleep, Midnite Snaxx, Bitter Honey's Hemlock Tavern. 9:30pm, \$6.
Walken, Huntress, Dark Black Bender's, 806 S. Van Ness, SF; www.bendersbar.com. 9:30pm, \$5.
"We're Number Fun! Bay Area Derby Girls Prom and Awards Ceremony" Three Parkside. 9pm, \$15.
Yung Mars, Elevators Café Du Nord. 9:30pm, \$12.

JAZZ/NEW MUSIC

Bad Plus Herbst Theatre, 401 Van Ness, SF; www.sfperformances.org. 8pm, \$20-50.
Lori Carsillo Coda. 7pm, \$5.
Nancy Coleman Socha Café, 3235 Mission, SF; (415) 643-6848. 8pm, free.

Mike Stern Band Yoshi's San Francisco. 8 and 10pm, \$26.

FOLK/WORLD/COUNTRY

"Abjez: Live in San Francisco" Hemlock Tavern. 8pm, \$40.
Jean Marie Paxton Gate, 824 Valencia, SF; (415) 824-1872. 7pm, free.
Rock Soup Ramblers Café Royale, 800 Post, SF; (415) 641-6033. 8pm, free.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.

CONTINUES ON PAGE 38 »

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 12/12 - ARSIS, POWERLOVE, CONDUCTING FROM THE GRAVE, THE ABSCENCE
 12/16 - HANK IV, DEAD MEAT, CIVIL WAR RUST
 12/17 - GIANT SQUID, BOTTOM, HAZARD'S CURE
 1/4 - BITTER END, PSYCHOLOGY OF GENOCIDE, WOLVES AND THIEVES, MAKER
 1/21 - NO USE FOR A NAME, DEAD COUNTRY
 1/23 - MADBALL, CRUEL HAND, CRUCIFIED, BOUNDARIES

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CANADIAN BRASS
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 "YEAR OF THE CAT"
 Thurs, Dec 2 (10:30pm) tomorrow!
 Direct from Jamaica!
THE MIGHTY DIAMONDS

Dec 3-5 THIS WEEKEND!
MIKE STERN BAND
 with RANDY BRICKER, DENNIS CHAMBERS, ANTHONY JACKSON

Mon, Dec 6 next week!
RAUL MALO
 Tues, Dec 7 next week!
 10th Anniversary Celebration of the Equal Justice Society
MARCUS SHELBY JAZZ ORCHESTRA
 feat. Faye Carol & Kenny Washington

Wed, Dec 8
BIG BAD VOODOO DADDY
 Wild and Swingin' Holiday Party

Dec 9-12
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Mon, Dec 13
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Wed, Dec 13
CHARLIE HUNTER
 Mon, Dec 13
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 Feat. Dann Zinn Jazz Ensemble, Michael Zilber Advanced Jazz Workshop, John Santos / David Belove Latin Jazz Ensemble

Tues, Dec 14
Allison Miller's BOOM TIC BOOM
 Feat. Myra Melford, Jenny Scheinman & Todd Sickafoose

Wed, Dec 15
MARIA MULDAUR'S CHRISTMAS SHOW

Dec 16-19
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12/4 REPRESENTING THE ENTIRE WEST COAST... WALKEN (SF), HUNTER (LA) AND DARK BLACK (PDX) WILL BRING THE HEAVIEST BRAND OF ROCK-N-ROLL TO THE MISSION! PRESENTED BY ALCOHOLCAUST 10PM \$5

12/6 ICHI SUSHI 6-9 MEATBALL MONDAYS W/ ASS-END HAPPY HOUR 11PM - CLOSE

12/7 TEQUILA TERROR TUESDAYS FLICK STARTS 11PM FREE TEQUILA & TECATE ONLY \$6 10PM

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SAT/4 DANCE CLUBS

Debaser Knockout. 11pm, \$5. Wear your flannel and get in free before 11pm to this party, where DJ Jamie Jams and Emdee play alternative hits from the 1990s.

Everlasting Bass 330 Ritch. 10pm, \$5-10. Bay Area Sista Sound presents this party, with DJs Zita and Pam the Funktress spinning hip-hop, soul, funk, reggae, dance-hall, and club classics. **Fire Corner** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests. **Foundation** Som., 2925 16th St., SF; (415) 558-8521. 10pm.

Gemini Disco Underground SF. 10pm, \$5. Disco with DJ Derrick Love and Nicky B spinning deep disco.

HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.

Kontrol Endup. 10pm, \$20. With resident DJs Alland Byallo, Craig Kuna, Sammy D, and Nikola Baytala spinning minimal techno and avant house.

New Wave City: Depeche Mode Tribute DNA Lounge. 9pm, \$7-12. Eighties with DJs Skip, Shindog, and Melting Girl.

Rock City Butter, 354 14th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.

Saturday Night Soul Party Elbo Room. 10pm, \$10. With DJs Lucky, Phengren Oswald, and Paul Paul spinning 60s soul.

Souf Club Six. 9pm, \$7. With DJs Jeanine Da Feen, Motive, and Bozak spinning southern crunk, bounce, hip hop, and reggaeton.

Soundscape Vortex Room, 1082 Howard, SF; www.myspace.com/thevortexroom. With DJs C3PLOS, Brighton Russ, and Nick Waterhouse spinning Soul jazz, boogaloo, Hammond grooves, and more.

Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

Tommy Castro Biscuits and Blues. 8 and 10pm, \$20.

Epica, Scar Symmetry, Agonist, Blackguard DNA Lounge. 6:30pm, \$23.

Courtney James Revolution Café, 3248 22nd St. SF; (415) 642-0474. 8:45pm, free

Posies, Brendan Benson, Aqueduct Independent. 8pm, \$20.

Radiators, Battlehooch Slim's. 8pm, \$25.

Desiree Rodgers Rrazz Room. 3pm, \$25

Jonathan Richman, Tommy Larkins, Gail Davies Great American Music Hall, 8pm, \$15.

FOLK/WORLD/COUNTRY

Grooming the Crow, Everheart Thee Parkside. 4pm, free.

DANCE CLUBS

Afterglow Nickies, 466 Haight, SF; (415) 255-0300. An evening of mellow electronics with resident DJs Matt Wilder, Mike Perry Greg Bird, and guests

DJ Anthony Atlas Hemlock Tavern. 9pm, free.

Call In Sick Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop

DiscoFunk Mashups Cat Club. 10pm, free House and 70's music.

Dub Mission Elbo Room. 9pm, \$6. Dub, dubstep, roots, and dancehall with DJ Sep. Vinnie Esparza, and guest B-Love

SUNDAY 5

ROCK/BLUES/HIP-HOP

Casiotone for the Painfully Alone, **Donkeys**, **Ian Faries** Bottom of the Hill. 9pm, \$12.

JAZZ/NEW MUSIC

Kay Kostopoulos Bliss Bar, 4026 24th St. SF; (415) 826-6200. 4:30pm, \$10.

Mike Stern Band Yoshi's San Francisco. 5pm, \$5-26.

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The Neighborhood
9:00pm-2:00am Free
Presented by Audyssey Sound. Multiple genres, local talent. This month feature: Hot Tub, Man/Miracle, The Spirit Spout, King Most, Dnae Beats, Shlohmo, Modest Mark, Prince Aries and A-ron. RSVP at www.audyssey/theneighborhood

THURSDAY DEC. 2
111 at 111 Opening Reception
5:00pm 'til late
111 artists with a piece each.
Come mingle with the artist and see their next works.

FRIDAY DEC. 3
5-9pm
Closed for a private Event
9:30pm-2:00am
Benefit for Spor Virus. Performances by Sistas in the Pit, Cleve-Land, MILF and Ani DiFranco's Dick. More info at sacredrosesattoo.com/news

SATURDAY DEC. 4
10-2
Get em high
Special Guest Bambu and Rocky Rivera. Golden Chvid, Boogie Brown, Prince Aries...

TUESDAY DEC. 7
SF Greendrinks
5:30pm-9:00pm
Networking happy hour for professionals in the green industry. More info. at sfgreendrinks.org

WEDNESDAY 12/01
8PM • \$8 ADV & DOOR
• Dalkon
• Josh Kienitz and Camille Laffall Rogers (from Narwhal Brigade)
• The Barrel Riders

THURSDAY 12/02
8PM • \$8 ADV & DOOR
• Lucy Schwartz
• Julian Velard
• Mark David Ashworth

FRIDAY 12/03
9PM • \$8 ADV & DOOR
• The Mean Faces
• Interstellar Grains
• Add Moss

SATURDAY 12/04
9PM • \$10 ADV & DOOR
• John Enghausen
• Fat Opie
• The Beautiful Losers

SUNDAY 12/05
8PM • \$8 ADV / \$10 DOOR
• Tomorrow's Bad Seeds
• Josh Fishel
• Kat

MONDAY 12/06
7:30PM • \$FREE
Bay Guardian Readers Poll Best Open Mic
• Open mic with JJ Schultz

TUESDAY 12/07
8PM • \$7 ADV & DOOR
• Infantree
9PM set
• Laguna Sunrise
• TBA

WEDNESDAY 12/08
8PM • \$TBA
Animal Prufrock's cd release and tour kick-off party
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10PM set

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FRIDAY DEC 03
JOSH WINK

SATURDAY DEC 04
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FRIDAY DEC 10
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Fri 12.17 • 9pm
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Sat 12.18 • 9pm
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12.16 Parranda Navidena
12.31 Bootie New Years Party
01.01 A-Skills
01.21 Dirtybird

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Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.

Krazy Mondays Beauty Bar. 10pm, free. With Ds Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.

M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordon Cabeza and guests playing all Motown every Monday.

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

Music for Your Teeth Revolution Café, 3248 22nd St., SF; (415) 642-0474, 5pm, free. Soul cookin' happy hour tunes with DJ Antonio Musco.

Network Mondays Azul Lounge, One Tillman Pl., SF; www.inhouselaunt.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

Bedouin Soundclash, Moneybrother, Los Hot Boxers Slim's 8pm, \$15.
Conspiracy of Beards, Ruby Howl, Gilded Hooks Café Du Nord. 8:30pm, \$10.
Delta Spirit, Fling, Darker My Love Fillmore. 8pm. \$18.50.
Chris Duarte Biscuits and Blues. 8 and 10pm. \$15
Gay Blades, Girls With Guns, Go-Go-Ging-Gone Girls Bottom of the Hill. 9pm, \$10.
Gracious Few, Danielle Barbe, Reckless in Vegas Independent. 8pm, \$10.

Brazilian Party Night Elbo Room. 9pm. \$5. Brazilian dance hits, samba, funk, and more with DJ Dion and DJ Kwala

Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

Share the Love Trigger. 2344 Market, SF: (415) 551-CLUB. 5pm, free. With DJ Pam Hubback spinning house.

Womanizer Bar on Church. 9pm. With DJ Nuxx. **5FBG**

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Skeletal holiday cheer: Lemony Snicket's *The Composer is Dead* is on its morbid maiden run with Geoff Hoyle at Berkeley Rep.

PHOTO BY KEVIN BERNE

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstein. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

Absolutely San Francisco Phoenix Theater Annex, 414 Mason, 4th floor; 433-1235, www.absolutelysanfrancisco.com. Mar. 28, Fri-Sat, 8pm. Through Dec. 18. Karen Hirst's one-person musical about lost love.

Caligari Studio 305, 385A Eighth St; www.brownpapertickets.com. \$10-30. Fri-Sat, 8pm. Through Dec. 10. HurlyBurly performs an original adaptation of the 1920 silent film, *The Cabinet of Dr. Caligari*.

Cavalia: A Magical Encounter Between Horse and Man White Big Top, adjacent to AT&T Park; www.cavalia.net. \$39.50-239.50. Check website for shows and times. Through Dec. 12. Over 100 performers, including 50 horses, take the stage in this circus-like show from Montreal.

Christian Cagial's Obscura: A Magic Show EXIT Cafe, 156 Eddy; 1-800-838-3006, www.brownpapertickets.com. \$15-25. Thurs-Sat, 8pm. Through Dec. 18. Magician Christian Cagial presents a mix of magic, fairy tales, and dark fables.

It's All the Rage The Marsh, 1062 Valencia; (800) 838-3006, www.brownpapertickets.com. \$20-50. Sat, 8:30pm; Sun, 7pm. Through Sun/5. Longtime comedian and radio host Marilyn Pittman's solo play wrestles with the legacy of her parents' violent deaths in a 1997 murder-suicide initiated by her father. It's disturbing material that Pittman, a stout middle-aged woman with a gregarious and bounding personality, approaches indirectly via a good deal of humor—including recounting the first time she did her growing-up-lesbian bit before her mother in a DC comedy club. But the pain and confusion trailing her for 13 years is never far behind, whether in accounts of her own battle with anger (and the broken relationships it's left in its wake) or in ominous memories of her too complaisant mother or her charming but domineering father, whose controlling behavior extended to casually announcing murderous dreams while policing the boundaries of his marriage against family interference. A fine mimic, Pittman deploys a Southern lilt in playing each parent, on a stage decorated with a hint of their Southwestern furnishings and a framed set of parental photographs. In not exactly knowing where to lay blame for, or find meaning in, such a horrifying act, the play itself mimics in subtle form the emotional tumult left behind. There's a too brief but eerie scene in which her veteran father makes

reference to a murder among fellow soldiers en route to war, but while PTSD is mentioned (including as an unwanted patrimony), the 60-minute narrative crafted by Pittman and director David Ford wisely eschews any pat explanation. If transitions are occasionally awkward and the pace a bit loose, the play leaves one with an uncomfortable sense of the darker aspects of love, mingled with vague concentric histories of trauma and dislocation in a weird, sad tale of destruction and staying power. (Avila)

The Lion in Winter Actors Theatre, 855 Bush; 345-1287, www.ticketweb.com. \$26-38. Wed-Sat, 8pm. Through Dec. 18. Actors Theatre of SF presents James Goldman's play of palace intrigue.

Match Royce Gallery, 2901 Mariposa; 1-866-811-4111, www.matchonstage.com. \$12-28. Thurs-Sun, 8pm. Through Dec. 18. Expression Productions presents Stephen Belber's new suspense drama.

Or Magic Theatre, Fort Mason Center, Marina at Laguna; 441-8822, www.magictheatre.org. \$20-60. Wed-Sat, 8pm (also Sat, 2:30pm); Sun, 2:30pm; Tues, 7pm. Through Sun/5. The latest from New York playwright Liz Duffy Adams (*Dog Act*, *One Big Lie*) is a neo-Restoration romp with contemporary political overtones, sexual and otherwise, and a lot of winking, verse-bound, hit-and-miss humor. The play imagines Aphra Behn (Natacha Roil) in her modest mid-17th-century London living quarters (a spare, elegantly worn arrangement beautifully conceived by set designer Michael Locher) as she negotiates a notable professional transition from spy for the Crown to the country's first female playwright (best known today for *The Rover*). But visits by secret and amorous patron King Charles II (Ben Huber), equally smitten leading lady Nell Gwynne (Maggie Mason), on-the-lam fellow spy William Scott (Huber), and several other major and minor people and personages (all played in quick-change style by Huber and Mason), presents Aphra with severe challenges as well as, of course, creative opportunities as a writer. Despite, however, generally sharp and energetic performances under Magic Theatre artistic director Loretta Greco's fluid staging, the force itself feels too forced and thinly layered to really continue mounting as giddily as it should. The play's self-conscious nod to contemporary American politics, meanwhile, unintentionally mimics an all-too-familiar course from enthusiasm for change to stagnant anti-climax.

Pearls Over Shanghai Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, www.brownpapertickets.com. \$30-69. Sat, 8pm. Through Dec. 19. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

A Perfect Ganesh New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcs.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Dec. 19. New Conservatory Theatre Center presents the Terrence McNally play,

directed by Arturo Catricala.

The Real Americans The Marsh, 1062 Valencia; (800) 838-3006, www.themmarsh.org. \$20-50. Thurs-Fri, 8pm; Sat, 5pm; Sun, 3pm. Through Sat/4 (resuming in Jan 2011). Dan Hoyle's acclaimed one-man show, directed by Charlie Varon, continues its extended run.

A Tale of Two Genres SF Playhouse, Stage Two, 533 Sutter; www.un-scripted.com. \$10-20. Thurs-Sat, 8pm (also Sat, 3pm; additional shows Dec 20-23). Through Dec. 23. Un-Scripted Theater Company performs an improvised musical in the style of Charles Dickens.

The Tender King Phoenix Theatre, 414 Mason, Sixth Flr; www.secondwindtheatre.com. \$20-25. Fri-Sat, 8pm; Sun, 2pm. Through Dec. 11. Second Wind Productions presents Ian Walker's noir-tinged World War II drama.

The Velvetten Rabbit Yerba Buena Center for the Arts, Novellus Theater, 700 Howard; 978-2787, www.ybca.org. Call for dates and times. Through Dec. 12. ODC/Dance presents Margery Williams' holiday favorite.

BAY AREA

A Christmas Carol: The Musical Novato Theater Company Playhouse, 484 Ignacio, Novato; 863-4498, www.novatotheatercompany.org. \$10-18. Fri-Sat, 8pm; Sun, 3pm. Through Dec. 17. Novato Theater Company presents a new adaptation of the holiday classic.

Cinderella, Enchanted Julia Morgan Center for the Arts, 2640 Colledge, Berk; (510) 665-5555, www.berkeleyplayhouse.org. \$15-23. Call for run times. Through Sun/5. Frenchie Davis plays the Fairy Godmother in this production of the Rogers and Hammerstein musical.

East 14th — True Tales of a Reluctant Player The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themmarsh.org. \$20-50. Call for times. Through Dec. 19. Don Reed's one-man show continues its extended run.

Happy Now? Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208, www.marintheatre.org. \$32-53. Tues and Thurs-Sat, 8pm; Wed, 7:30pm; Sun, 7pm. Through Sun/5. Marin Theatre Company performs Lucinda Coxon's stinging comedy about contemporary marriage.

Lemony Snicket's The Composer is Dead Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. Call for dates and times. Through Jan 15, 2011. Berkeley Rep premieres the new musical, written by Lemony Snicket, with music by Nathaniel Stookey.

Loveland The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themmarsh.org. \$20-50. Fri, 7pm; Sat, 8pm. Through Dec. 11. Ann Randolph's hit one-woman comic show continues its extended run.

Palomino Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$10-55. Wed-Sat, 8pm; Sun, 2 and 7pm; Tues, 7pm. Through Sun/5. David Cale brings his new solo play about a gigolo to Aurora Theatre for its Bay Area premiere.

The Play About the Naked Guy La Val's Subterranean, 1834 Euclid, Berk; (800) 838-3006, www.brownpapertickets.com. \$10-20. Thurs-Sat, 8pm. Through Dec. 11. Impact Theatre presents an off-Broadway hit, written by David Bell and directed by Evren Odickin. **SFBG**

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CHRIS PIPER

South Korean superstar Jang Dong-gun (left, with American semi-star Kate Bosworth) stars as an assassin hiding out in the Wild West in *The Warrior's Way*, out Fri/3. | PHOTO BY KRISTY GRIFFIN

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peltzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Ryan Prendiville. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Black Swan See "Dance Fever." (1:50)

I Love You Phillip Morris See "Cash and Carry." (1:38)

Marwencol It's possible you've already seen the work of artist Mark Hogancamp: photographs of a World War II-era town built in his backyard, filled with epic stories enacted by meticulously clothed and accessorized Barbies and Army-guy dolls. As one art expert interviewed in *Marwencol* points out, the images are remarkable not just because of the attention to detail in each scene, but also because they are completely without irony. Unlike everything else in the entire 21st century, there's no affect whatsoever. As Jeff Malmberg's film shows, that's because Hogancamp comes from a place that is completely genuine: after a bar-beating so severe he suffered brain injuries, the former alcoholic cobbled his life back together with the help of the town he named Marwencol, a fantasy world that provided both physical and emotional therapy. Hogancamp's tale is the sort of truth-is-stranger-than-fiction stuff that makes ideal documentary material, and in addition to teasing out Hogancamp's life story, Malmberg's film also examines what happens when an outsider artist (in the truest sense of the term) is tapped to mingle with hipsters at a New York City gallery. Still — though *Marwencol* the movie is well worth seeing, it's the work created by Hogancamp that truly amazes. (1:23) *Lumiere*, *Shattuck*, (Eddy)

Saint Misbehavin' The Wavy Gravy Movie As an 80s baby, Woodstock conjures images of MTV's disastrous attempt to recreate the festival in 1999, so please forgive me for thinking Wavy Gravy was just a guy with an ice cream named after him. In Michelle Esrick's well-produced Gravy bio doc, it turns out there's more to the man than brown acid and a hazelnut fudge swirl. A man of the world who prays to all gods, including Lenny Bruce and Albert Einstein (two of his former mentors), Wavy Gravy's life story is one of cultural transformation: a beatnik poet and roommate with Bob Dylan, dropping acid with the Merry Pranksters, a smarter-than-he-looks icon of counterculture at Woodstock, and beyond. For his contemporaries who probably weren't able to hold onto the dream quite as long, *Saint Misbehavin'* is

a nostalgic return to idealism. For those of us that came after, it's a reminder that experimentation, culture jamming, and Burning Man aren't revolutionary ideas. (1:27) *Red Vic*, *Shattuck*, (Prendiville)

The Temptation of St. Tony This beguiling slice of exquisite-corpse surrealism from Estonian writer-director Veiko Ounpuu didn't get much notice at Sundance, and certainly seemed one of that festival's less likely candidates for non-festival exposure in the U.S. So credit the Roxie for gambling that its utterly unpredictable charms will draw (if not pack) 'em in for a week's run. Middle manager Tony (Taavi Eelmaa) is first glimpsed marching in his father's funeral procession, and the first indication that nothing here will go as expected comes when said parade is briefly surprised by a passing motorist's 180 flip nearby. From there on hapless Tony is subjected to a series of increasingly bizarre trials that advance from family and work weirdness to a climactic, David Lynchian orgy-cabaret-human sacrifice-costume party. If you see one Estonian-Swedish-Finnish coproduction this year, let it be this cipherous black comedy. (1:50) *Roxie*, (Harvey)

The Warrior's Way The star of this movie, Jang Dong-gun, is so badass his name has the word gun in it. Suck on that, Vin Diesel! (1:40)

ONGOING

Ahead of Time The tagline for Bob Richman's documentary is "Ruth Gruber didn't just report the news ... she made it!", which is a pretty succinct way of summing up a rather incredible life. Just over an hour long, *Ahead of Time* mixes contemporary interviews with the pioneering writer (sharp as a tack, even in her late 90s) with footage (often shot by Gruber herself) of the historic events she witnessed, including, as an American Jew studying in Germany, a pre-World War II speech by Adolf Hitler. The native Brooklynite was a child prodigy of sorts, earning a PhD at age 20; throughout her career, she went where no journalist (and certainly no female journalist) had gone before, including the Soviet Arctic, and was an eyewitness to the Nuremberg Trials and the formation of Israel. Gruber's life story has already been made into a feature film (2001's *Haven*), but to hear these fascinating tales from the woman who lived them is a recommended experience. (1:13) *Opera Plaza*, (Eddy)

Burlesque *Burlesque* really wants your love. Much like its heroine Ali, the small-town girl with showbiz dreams (and the not-so-secret pipes to make those dreams a reality), *Burlesque* knows all the moves by heart and is determined to land a spot in the chorus-line next to Cabaret (1972), *Pretty Woman* (1990), *The Devil Wears Prada* (2006), and *Gypsy*

CONTINUES ON PAGE 44 »

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ONGOING
CONT.

(1962). "Come on," it implores, firing off Bob Esso finger-snaps and leg-bearing kicks. "I've got Christina Aguilera as the plucky newcomer and Cher as the seasoned stage-vet and owner of the Burlesque Lounge, a kind of music video purgatory in which the Pussycat Dolls never broke up." [snap snap snap] "I've got Stanley Tucci trapped in the makeover montage closet, again, as the sassy gay-in-waiting to both female leads." [snap snap snap] "I've got girls gyrating in a Victoria's Secret catalog worth of risqué underthings." [snap snap pant] "I've got melisma!" [pant pant pant] "Did I mention Cher's eleventh-hour power ballad?" Yes, it's true. *Burlesque* has all of the above (and can't you just hear the hunger in its voice?) And yet, it is afflicted by a particularly unfortunate

kind of mediocrity. Not terrible enough to be redeemable as camp, *Burlesque* also lacks what Kay Thompson would call "bazzazz" — none of the leads have any chemistry with each other, or the camera for that matter — to make this musical truly sing. In the words of many a casting agent: "Maybe next time, kid." (1:48) *Empire*, 1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki. (Sussman)
Client: 9: The Rise and Fall of Eliot Spitzer (1:57) *Opera Plaza*.
Due Date (1:35) 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.
Fair Game (1:46) California, Embarcadero, Piedmont.
Faster (1:35) 1000 Van Ness, Shattuck.
Four Lions (1:42) Lumiere.
Genius Within: The Inner Life of Glenn Gould (1:46) *Opera Plaza*.

The Girl Who Kicked the Hornet's Nest (2:28) *Albany, Clay, Piedmont, Smith Rafael*.
Harry Potter and the Deathly Hallows — Part 1 (2:26) *Empire, Marina, 1000 Van Ness, Sundance Kabuki*.
Hereafter (2:09) *Shattuck*.
Inside Job (2:00) *Embarcadero, Shattuck, Smith Rafael*.
Leaving (1:30) *Smith Rafael*.
Love and Other Drugs Whatever kind of movie you think *Love and Other Drugs* is, you're wrong. To be fair, it's hard to pin down. This is a romantic comedy about two people who can't commit, a serious drama about a young woman living with Parkinson's, a dark satirical look at the pharmaceutical industry, and — well, you get the idea. *Love and Other Drugs* shouldn't work, really: the script is overstuffed and the script isn't always cohesive. But leads Jake Gyllenhaal and Anne Hathaway sell the material well. In the end, it almost doesn't matter that the film isn't sure

what it wants to be. "Almost" is key: there are moments in which *Love and Other Drugs* slips into Judd Apatow comedy territory, and others when it completely devolves into a sexual farce. It works on several different levels, but all together, it's admittedly a bit of a mess. No bother. Just focus on the attractive naked people making out and you'll likely enjoy the movie regardless. (1:53) *Four Star, Presidio, SF Center, Sundance Kabuki, Peitzman*.
Made in Dagenham I hesitate to use the word "spunky," lest I sound condescending, but indeed that's what we have here: the spunky tale, drawn from real life, of women who worked sewing seats at a British Ford factory in the late 60s — and fought for equal pay, despite the tide of sexism that desperately tried to hold them down. Heading the charge is Rita (Sally Hawkins from 2008's *Happy-Go-Lucky*), a married mom who becomes a feminist icon (and a labor hero) without really meaning to; she's the most developed character in a script that mostly calls forth

types (Bob Hoskins as the encouraging union man; Rosamund Pike as the frustrated intellectual-turned-housewife; Rita's sluttish factory co-worker with the enormous beehive; steely-eyed Ford execs). Drawing spark is Miranda Richardson as Britain's no-nonsense Secretary of State Barbara Castle, a legendary Labour party politician. Though it's packaged a bit too neatly — from frame one, the film's peppy tone all but guarantees a happy ending — *Made in Dagenham*'s message is uplifting and worthy, and a reminder that it wasn't so long ago that women were fighting for the seemingly most obvious of rights. (1:53) *Embarcadero, Eddy*.
Megamind (1:36) 1000 Van Ness, Sundance Kabuki.
Morning Glory (1:47) *Marina, 1000 Van Ness, Shattuck*.
The Next Three Days (2:02) 1000 Van Ness, SF Center, Shattuck.
127 Hours (1:30) *California, Embarcadero, Piedmont, Sundance Kabuki*.
Red (1:51) 1000 Van Ness, Skyline (1:40) *SF Center*.
The Social Network (2:00) 1000 Van Ness, Presidio, Shattuck, Sundance Kabuki.
Prince of Broadway (1:42) *Roxie*.
Tangled (1:32) *Four Star, 1000 Van Ness, Presidio, SF Center*.
Today's Special (1:39) *Albany, Opera Plaza, Smith Rafael*.
Unstoppable (1:38) *Empire, 1000 Van Ness*.
Vision: From the Life of Hildegard von Bingen (1:51) *Smith Rafael*.
White Material Claire Denis was raised in colonial Africa, and *White Material* is her third feature set in its wake (the first two were 1988's *Chocolat* and 1999's breathtaking *Beau Travail*). This new film is very much about Africa, compositing elements of several different "troubles" (child soldiers, a strong man's militia, radio broadcasts fomenting violence) into an abstract of conflict. Between the dead-eyed rebels in the bush and the brutally efficient forces in town stands Maria Vial (Isabelle Huppert), a colonial holdout. As the troubles mount, Maria buries the signs of encroaching threats; her refusal to be terrorized is a trait we typically ascribe to male action heroes, though Maria's resolute blindness is its own kind of privilege in the African context. Unusually for Denis, the film is both a literary adaptation (cowritten with author Marie NDiaye and based on Doris Lessing's *The Grass is Singing*) and a star vehicle for Huppert, whose stringy musculature is a nice match for Yves Cape's lithe camerawork. The idea of Maria's character already tends toward the parabolic, though, and all these different inputs can result in too much dramatic underlining. But for all *White Material*'s novelistic concessions, Denis' subtle command of composition and rhythm as elements of narration is beyond doubt. Her use of the handheld camera remains preternaturally attuned to her characters' pleasures and anxieties. (1:42) *Bridge, Shattuck, Goldberg* **SFBG**

CONCERT UPDATE



EDDIE MONEY
FRIDAY & SATURDAY 12/3 & 12/4

WED 12/1 DWEENE ZAPPA Marineland PHANTOM KICKS THE ACORNS SUNSHINE RD Ricksnow Shop MBO MAILBOX BERNADETTE THE NEW OF CRACKERJACK HIGHWAY Independent CON BRIO THE ASTRAL FORCE Elbar Room THE PANCY DAN BAND TRIN BRADILL & THE BRAZILIANHAIERS SIOUX CITY KID Bottom of the Hill	THU 12/2 THE BROTHENS CONATOSE Slim's ANNIE BACON'S "THE FOLK OPERA" AQUAFINA THE SEEDY ARTISTS Swedish American ELLIOT RANDALL & THE GAMBLER VICTORIA GEORGE TINY TELEVISION Independent FRENCH MAMI HOMES OF HAPPINESS TEENAGE SWEATER Hemlock Tavern WU-TANG THE JACKA Mozzamine	FRI 12/3 JOHN BUTLER TRIO THE BEAUTIFUL GIRLS, MAT RICHIE Fox Theater FRENCH MAMI DANGERMAKER PARENT ELEPHANT AND CASTLE Topstone EINSTURZENDE NEUBADTEN Fillmore ADD MOSS INTERSTELLAR GRAINS THE MEAN FACES Hemlock Union ALVIN JOHNSON CRAB El Barco	SAT 12/4 THE GOODS New Parish GRASS WIDOW HITS SWANFANT RANK/REXOX Stork Club TROPICAL BEER WHITE SHAKES HONNETTES Hemlock WALKER HUNTRESS DARK BLACK Roxie's THE STITCHES SHARP OBJECTS COMPLAINTS Rockit Room
SUN 12/5 DICK DALE THE BITTER MONIES Uptown BROOKE FRASER SAM BRADLEY Cafe Du Nord JONATHAN RICHMAN Great American Music Hall THE RADIATORS BATTLEDOCK Slim's THE POSIES BROADMAN BENSON Independent	MON 12/6 MT. ST. HELENS VIETNAM BAND THE GLOBES Ricksnow Shop WESTERN STATES HOTEL MARON PARUSEL ASH MEYER Hemlock RAUL MALU Yoshi's THE ABYSSINIANS NATIVE ELEMENTS REVIVAL SOUND SYSTEM Independent	TUE 12/7 CHARLIE HUNTER TRIO Regency Ballroom DELTA SPIRIT Fillmore BEDOUIN SOUNDGLASS MONEYBROTHER Slim's THE DOOBIE BROTHERS Hob Hill Center THE BASEMENTS Krukkold	WED 12/8 MERMAID BONES THE FRANKENSTEINS SIDE-WISE & THE REMEMBERS Uptown BLIND GUARDIAN HOLY GRAIL SEVEN KINGDOMS Regency Ballroom RECKLESS JELLY Stom BELNOVA Fillmore ANDREW JACKSON JINAD HARD GIRLS ROYAL MONSTERS Bottom of the Hill

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Schedules are for Wed/1-Tues/7 except where noted. Director and year are given when available. Double and triple features are marked with a - . All times are p.m. unless otherwise specified.

specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Radical Lights: San Francisco Lines of Sight," Wed, 7:30. Co-presented by San Francisco Cinematheque, Pacific Film Archive, and Prelinger Archives. "Other Cinema:" -D Tour (Granato, 2008) and

Sleeping Nights Awake (Albright, 2010), Sat, 8. Calvin and Sweetpea (Fletcher, 2007), Sun, 8. **BRIDGE** 3010 Geary, SF; (415) 668-6384. Free (\$4 suggested donation). "Cowboy Bebop Appreciation Society and Landmark's Bridge Theatre present Bebop Nights: Everybody Dies Edition" Fri, midnight.

CASTRO 429 Castro, SF; (415) 621-6120. www.castrotheatre.com. \$10-15. **The Sound of Music** (Wise, 1965), Wed-Sun, 7 (also Sat-Sun, 1). Presented sing-a-long style.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. www.cafilm.org. \$6.50-10.25. **The Girl Who Kicked the Hornet's Nest** (Alfredson, 2009), call for dates and times. **Inside Job** (Ferguson, 2010), call for dates and times. **Leaving** (Corsini, 2009), call for dates and times. **Today's Special** (Kaplan, 2009), call for dates and times. **Vision: From the Life of Hildegard Von Bingen** (von Trotta, 2009), call for dates and times. "San Francisco Grand Opera Cinema Series: **Lucia de Lammermoor**, Thurs, 7, Sat, 10am. "Buddhist Film Festival Showcase 2010," Dec 2-9. These shows, \$12.

HUMANIST HALL 390 27th St, Oak; www.humanisthall.org. \$5. "Bay Area Culture and Performance Art," presented by video activist Steve Jacobson, Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100 (reservations required), \$10. "CinemaLit: **Tristan Shandy: A Cock and Bull Story** (Winterbottom, 2005), Fri, 6

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249. www.bampfa.berkeley.edu. \$5.50-9.50. "Radical Light: Alternative Film and Video in the San Francisco Bay Area: **Tribulation 99** (Baldwin, 1999) with **Disaster** (Miller, 1975-76), Wed, 7:30. "Carl Theodor Dreyer: **The President** (1918), Fri, 7. **Vampyr** (1931), Fri, 8:40. "Grin, Smile, Smirk: The Films of Burt Lancaster: **The Crimson Pirate** (Siodmak, 1952), Sat, 6:30; **Sweet Smell of Success** (Mackendrick, 1957), Sat, 8:40; **Elmer Gantry** (Brooks, 1960), Sun, 4:45. "Days of Glory: Revisiting Italian Neorealism:" **Voyage in Italy** (Rossellini, 1953), Sun, 3.

PARAMOUNT 2025 Broadway, Oak; (510) 642-5249. www.bampfa.berkeley.edu. \$25. **The Passion of Joan of Arc** (Dreyer, 1928), Thurs, 7:30. An oratorio with silent film featuring Mark Sumner's **Voices of Light** libretto, performed by UC Berkeley's Perfect Fifth and conducted by Mark Sumner.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **Animal Kingdom** (Michod, 2010), Wed, 2. 7. 9:25. **Polack** (Kenney, 2010), Thurs, 8. **Saint Misbehavin': The Wavy Gravy Movie** (Erick, 2009), Dec 3-9, 7:15, 9:15 (also Sat-Sun, 2, 4; Wed, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. www.roxie.com. \$5-9.75. **Prince of Broadway** (Baker, 2010), Wed-Thurs, call for times. **California Tango** (Togliatti, 2010), Fri, 8. **The Temptation of St. Tony** (Ounpuu, 2010), Dec 3-9, call for times.

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; www.sfcinema.org. Free with museum admission (\$9-18). **Rara** (film) (Bussotti), Thurs, 7. Presented with live piano accompaniment by Sylvano Bussotti. "Bussotti: Concert-Restrospective," post-screening concert with Bussotti and sfSound-Group, Thurs, 9.

SHATTUCK 2230 Shattuck, Berk; (510) 843-3699. Free. "Mathematics, Love, and Death:" **"Rite of Love and Death"** (Mishima, 1965) and **"Rites of Love and Math"** (Graves and Frenkel, 2010), Wed, 7.

VIZ CINEMA New People, 1746 Post, SF; www.vizcinema.com. \$10-12. **Kamu Gaidan** (Sal, 2009), Wed, 4:45. "8x8x8 Film Fest," eight short films presented by the San Francisco Jewish Film Festival, Thurs, 8. For info on this event, visit www.jccsf.org. "China Underground," seven new films from China, Fri-Sun.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787. www.ybca.org. \$6-8. "Go to Hell for the Holidays:" **Red White & Blue** (Rumley, 2010), Thurs, 7:30; **Feast of the Assumption: BTK and the Otero Family Murders** (Levitz, 2008), Sat, 7:30; **Wolf Creek** (Maclean, 2005), Sun, 2. **sfBG**

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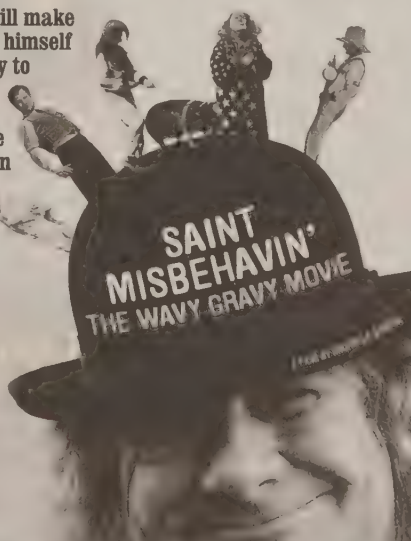
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first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa, 221-8184, www.balboamovies.com.

Bridge Geary/Blake, 267-4893.

Century Plaza Noor off El Camino, South SF, (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City, (650) 994-7469.

Clay Fillmore/Clay, 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level, 267-4893.

Empire West Portal/Vicente, 661-2539.

Four Star Clement/23rd Ave, 666-3488.

Kabuki Cinema Post/Fillmore, 929-4650.

Lumiere California/Polk, 267-4893.

Marina Theatre 2149 Chestnut, www.intsf.com/marina_theatre

Metreon Fourth St/Mission, 1-800-

A man rebuilds his life after a brutal attack thanks to a backyard project in the doc *Marwencol*, out Fri/3.

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1000 Van Ness 1000 Van Ness, 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate, 267-4893.

Presidio 2340 Chestnut, 776-2388.

SF Centre Mission between Fourth and Fifth sts, 538-8422.

Stonestown 19th Ave/Winston, 221-8182.

Vogue Sacramento/Presidio, 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-

3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany, (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville, (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito, (510)

972-9102.

Emery Bay 6330 Christie, Emeryville, (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. sfbg.com



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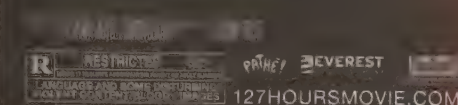
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> legal notices

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The registrant listed below have abandoned the use of the fictitious business name **The Flower Corner**, 2295 Market St San Francisco, CA 94114. The fictitious business name was filed in the County of San Francisco under File# 029060 on 7/30/2004. NAME AND ADDRESS OF REGISTRANTS [as shown on previous statement]: Juan and Urbano Reynoso 97 Marshall Way Daly City, CA 94014. This business was conducted by a general partnership. Signed Juan C Reynoso. Dated: October 19, 2010. Noryn Hanson, Deputy County Clerk. **#113229, November 10, 17, 24 and December 1, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03330901-00 The following person is doing business as **The Flower Corner**, 2295 Market St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/19/10. Signed Jose C Reynoso. This statement was filed by Noryn Hanson on October 19, 2010. **#113228, November 10, 17, 24 and December 1, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331145-00 The following person is doing business as **Milkman Sound**, 434 Steiner St San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/9/10. Signed Jan Gay. This statement was filed by Maribel Jaldon on November 19, 2010. **#113243, December 1, 8, 15 and 22, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331594-00 The following person is doing business as **GJ Painting & Leasing**, 208 Woolsey St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/9/10. Signed Jan Gay. This statement was filed by Maribel Jaldon on November 19, 2010. **#113243, December 1, 8, 15 and 22, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331145-00 The following person is doing business as **Milkman Sound**, 434 Steiner St San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/9/10. Signed Jan Gay. This statement was filed by Maribel Jaldon on November 19, 2010. **#113243, December 1, 8, 15 and 22, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333234-00 The following person is doing business as **Integrity Marketing**, 662 Huron Ave San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/2/10. Signed Richard G. Habb. This statement was filed by Maribel Jaldon on November 2, 2010. **#113244, December 1, 8, 15 and 22, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-033148-00 The following person is doing business as **Disability Benefits Advocacy**, 201 Spear St Suite 1100 San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/12/10. Signed Daniel I. Homer. This statement was filed by Maribel Jaldon on November 12, 2010. **#113235, November 17, 24, December 1 and 8, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0331464-00 The following person is doing business as **Mint**, 1 Dr. Carlton B. Goodlett Pl San Francisco, CA 94102. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Mike Nasra. This statement was filed by Mariedylee L. Argente on November 15, 2010. **#113236, November 17, 24, December 1 and 8, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0331482-00 The following person is doing business as **Jeff Higdon's Up Hair**, 4084 18th St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Andrew B. Zivic. This statement was filed by Magdalena Zevallos on November 15, 2010. **#113240, November 24, December 1, 8 and 15, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0331483-00 The following person is doing business as **Nan Crawford & Co**, 4104 24th St 877 San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/1/10. Signed Nan Crawford. This statement was filed by Mariedylee L. Argente on November 15, 2010. **#113241, November 24, December 1, 8 and 15, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0331485-00 The following person is doing business as **1. Planet Care / Global Health Access Program, 2. Foundation for the People of Burma**, 225 Bush St 590 San Francisco, CA 94104. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Hal Nathan. This statement was filed by Magdalena Zevallos on November 16, 2010. **#113245, December 1, 8, 15 and 22, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0331546-00 The following person is doing business as **Maritime Wine Trading Collective, Ministry of the Interior**, 1113A York St San Francisco, CA 94110. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 11/17/10. Signed Brigit Brunar. This statement was filed by Maribel Jaldon on November 17, 2010. **#113239, November 24, December 1, 8 and 15, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0331594-00 The following person is doing business as **GJ Painting & Leasing**, 208 Woolsey St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/9/10. Signed Jan Gay. This statement was filed by Maribel Jaldon on November 19, 2010. **#113243, December 1, 8, 15 and 22, 2010**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: November 17, 2010. To Whom It May Concern: The name of the applicant is: **Club Grant Inc**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1326 Grant Ave, San Francisco, CA 94133-3904. Type of License Applied for: **48- ON-SALE GENERAL PUBLIC PREMISES**. Publication dates: December 1, 2010 **#113242**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: November 5, 2010. To Whom It May Concern: The name of the applicant is: **Flying Ninja Group Inc**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2801 Leavenworth St Suite 1011, San Francisco, CA 94133. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: November 24, December 1 and 8, 2010 **#113238**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case Number: CNC-10-547226. SUPERIOR COURT, 400 McAllister St San Francisco, CA 94102. PETITION of Latoya A Peaks for change of name. TO ALL INTERESTED PERSONS: Petitioner: **Latoya A Peaks** filed a petition with this court for a decree changing names as follows: Present Name: Latoya A Peaks Proposed Name: **Josephine A Peaks**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 9, 2010. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on November 8, 2010. Endorsed Filed San Francisco County Superior Court on November 8, 2010 by Mary Ann Moran, Deputy Clerk. Publication dates: November 10, 17, 24 and December 1, 2010. **#113233**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case Number: CNC-10-547273. SUPERIOR COURT, 400 McAllister St San Francisco, CA 94102. PETITION of Hiroko Lisker for change of name. TO ALL INTERESTED PERSONS: Petitioner: **Hiroko Lisker** filed a petition with this court for a decree changing names as follows: Present Name: Jacqueline Aiko Takahashi Sanchez Proposed Name: **Jacqueline Lisker**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 30, 2010. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on October 29, 2010. Endorsed Filed San Francisco County Superior Court on October 29, 2010 by D. Steppe, Deputy Clerk. Publication dates: November 17, 24, December 1 and 8, 2010. **#113237**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case Number: CNC-10-547315. SUPERIOR COURT, 400 McAllister St San Francisco, CA 94102. PETITION of Mok Yang Jung for change of name. TO ALL INTERESTED PERSONS: Petitioner: **Mok Yang Jung** filed a petition with this court for a decree changing names as follows: Present Name: Mok Yang Jung Proposed Name: **Jacob Mok Yang Jung**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jan 18, 2011. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on November 18, 2010. Endorsed Filed San Francisco County Superior Court on November 18, 2010 by D. Steppe, Deputy Clerk. Publication dates: December 1, 8, 15 and 22, 2010. **#113246**

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The fandango

By Andrea Nemerson

andrea@mail.altsexcolumn.com

Dear Andrea:

I am a 38-year-old man who doesn't have regular sexual partners (basically my whole life) and as a result am a chronic masturbator. Unfortunately, it seems lately when I am in a sexual situation I turn into a minute-man and come within seconds after sexual contact. Never mind intercourse, I'm talking about getting a blow job and shooting my load before my partner even has a chance to gag on my shaft.

What can one do to increase stamina after training one's self to ejaculate so quickly (meaning I stopped doing 30-minute jack-off sessions in favor of watching a five- or 10 minute porn scene)?

Love,

Minute Man

Dear Man:

I am trying to answer your question, I really am. First, though, I have to stop hating you. This may prove difficult (OK, "hate" may be a bit heavy). Do you think it may have something to do with your phrase "shooting my load before my partner even has a chance to gag on my shaft?" I do! Even the phrases "squeezing one out" and "shooting my load" are vaguely nauseating, but "gag on my shaft" can trigger my gag reflex from here, at what I hope is a considerable distance.

I feel better now. You, I imagine, feel worse, but that cannot be helped. Now, what's going on with you, and what can we do about it? You probably put your own finger on it when you referred to "training yourself." It is indeed common, for men (boys, usually) to train themselves to achieve orgasms efficiently, as opposed to pleasurably, and certainly as opposed to pleasurably for any other person who might happen to find her (or him-) self involved. This usually proves regrettable — even solo artists might find themselves wishing for a little more endurance eventually — but is handy if you're still living at home or had better finish before the roommate gets back.

Are the effects of such a training regimen reversible? Sure. It's not easy, but you could get a book (the gold standard is still Bernie Zilbergeld's *The New Male Sexuality*) or some DVDs, or pull some "how to last longer" videos off the Web.

These are multistep processes, often meant for couples but adaptable to one-on-one practices. "Couples" in this context means people who know each other, so you probably won't be able to do it with whatever women those are who are consenting to gag on your shaft now and then.

I don't think there is anything wrong with you. I think that, yes, you have trained yourself, and yes, the absence of a long-term partner doesn't help. I do need to ask if you're doing anything with or to your partners besides receiving their attentions. Attending to a lady's needs is one of the best strategies for delaying your own gratification I can think of. Everybody wins. If, however, you are paying these gaggers, I feel moved to point out that to them, at least, premature ejaculation (especially during blow jobs, which are hard work) is no sin.

Love,

Andrea

> man to man

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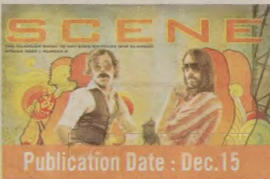
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